



NEW THING FOR BEATLES: MAGICAL MYSTERY TOUR

"Records can't be seen so it's good to have a film vehicle of some sort to go with the new music," said John Lennon about the Beatles' television film, *Magical Mystery Tour*. As it is, we'll be seeing both. The film is complete and will be shown in England at Christmas, and in America on NBC-TV in March. In addition Capitol will release a special *Magical Mystery Tour* LP shortly before Christmas.

Magical Mystery Tour is full of visual and musical fantasy, dream sequences, and the Beatles. "A lot of laughs, some off-beat characters, a few very glamorous girls, a bit of dancing and quite a bit of magic," is how John describes it.

The plot involves the adventures of a bus-load of passengers on a Mystery Tour trip. It has a cast of hundreds, including teams of formation dancers who appear in a spectacular finale. Victor Spinetti, who has appeared in both Beatles films as well as "How I Won the War," makes a guest appearance as an Army recruiting sergeant. Some of the "off-beat characters and very glamorous girls," are Derek Royle as Tour Courier Jolly Jimmy Johnson, Mandy West as Tour Hostess Wendy Winters, midget actor George Claydon as Little George the Amateur Photographer, heavyweight actress Jessie Robins as Ringo's Auntie

Jessie, and Maggie Wright as Paul's girlfriend, Maggie the Lovely Starlet. Spencer Davis and The Traffic also appear.

The original idea to make a TV film about a bus tour was Paul's. He thought it up in April while on a week's vacation in America and started to work out the song, *Magical Mystery Tour* on the plane back to London. It clicked with the rest of the group because, says John, "At the beginning of 1967 we realized that we wouldn't be doing any more concert tours because we couldn't reproduce on stage the type of music we'd started to record. So if stage shows were to be out we wanted something to replace them. Television was the obvious answer."

The Beatles also realized that if they were to have exactly what they wanted they would have to do the whole thing themselves: devise the format, write the script, cast, direct, and edit the film (See Page 2). "What the Beatles should do is make this glorious, world's most expensive home movie. They should make it themselves." — Richard Lester.

By September the world's Merriest Pranksters were bouncing around Devon and Cornwall, in southwest England, in a widely-decorated bus. They wore the oldest, straightest clothes they could find: Paul wore a hand-

knit Fair Isle pullover and baggy pants in the manner of a typical English father, and the rest of the group wore Al Capone suits. Ringo looked very distinguished in his; George looked like an honest-to-God gangster in a bright-blue suit and 1940's hat; John wore a derby with a white feather and a white carnation in his buttonhole. All the paint and decorations washed off the bus in a heavy downpour.

The Beatle's approach to the filming was somewhat unconventional. They relied on improvisation rather than demanding that the cast stick to a written script. To make dialogue as natural as possible, the actors were given situations and reactions instead of lines.

"We knew most of the scenes we wanted to include," said John, "but we bent our ideas to fit the people concerned once we got to know our cast. If somebody just wanted to do something we hadn't planned they went ahead. If it worked we kept it in. There was a lovely little 5-year old girl, Nicola, on the bus. Because she was there and because we realized she was right for it, we put in a bit where I just chat to her and give her a balloon."

They only hired technicians who were absolutely necessary. Paul says there were no problems. "For the first couple of days when we set out with this big bus full of people we took things easy, let the ice break slowly, let everyone know what it was all about. Things just came together after that. Of course

we weren't using the right jargon when we talked to the sound men and the camera crew and they felt a bit strange to begin with. After a while they got to the stage where they were as enthusiastic as the rest of us. The main thing was to get rid of all the traditional tensions and hangups, cut through the red tape and get everybody interested."

—Continued on Page 4

BYRD FLIPPED; CLARK LEAVES

Less than a month after David Crosby was asked to leave the Byrds, leader Jim McGuinn has asked guitarist Gene Clark to leave as well. The friendly dismissal took place two weeks ago at the New York airport when Clark refused to board a plane for Chicago. Clark is afraid to fly and McGuinn insisted that, to be a Byrd, one had to fly.

The group intends to fill their 17 remaining engagements in 1967 as a trio, according to their manager, Larry Spector. Meantime a replacement is being sought.

Clark, who once before had left the group, plans to record another solo album, this one of country and western material. The forthcoming Byrds album, due around the first of next year, does feature material and work by David Crosby but the group does not know whether sessions with Clark will be included.

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CORRESPONDENCE:

SIRS:

Bob McClay puts down quite a few straight facts in his WOR piece, but he's just a little misled in his profile on "Bill Drake." "Bill Drake" whose real name is Phil Yarbrough is getting an awful lot of publicity with his "great success" in rock-radio programming.

Drake came to California from Donaldsville, Georgia via Atlanta in the early '60's. His biggest accomplishment in life (he told me several times) was when he scored 31 points in one high school basketball game. Starting at home, he eventually became program director for WAKE in Atlanta under the loving eye of an elderly lady manager.

"Pheel," as she called our hero, became her protege and came with her — crew-cut, brown shoes, argyle socks, the whole bit — when Bartell Family Radio asked her to take over management of their San Francisco station, KYA. He walked into KYA carrying two big three-ring binders labelled, in large crayoned letters, "Features," and "Gimmicks."

What had been a swinging operation, rapidly regressed under Drake's red-thumb. He started limiting DJ conversation to 10 seconds, using a strict system of rotating records. He dropped two of KYA's most popular features; Sunday's "Golden Gate Greats," (all oldies) and a late night dedication show. Those employees he couldn't fire, he harassed constantly.

From there, McClay has the story essentially correct. But saying that Drake "didn't do anything new . . . just better" is

not true. Drake merely copied down everything he heard on every station he could find on the dial, and put together a combination of jingles, promotions, etc. that worked. There's no big secret to successful radio. Play the records!

Saying that Drake succeeded where no one else did, is true, but misleading. Drake succeeded with RKO stations because no one else had tried rock on them. Take any non-rock station not in the top three or four in its market. Start playing rock. And your ratings are guaranteed to increase.

Bill Drake is Conformity! (with a capital C) Ask any jock who ever had the misfortune of working for him. Drake was never a disc jockey! His idea of an ad-lib was a cough. He could never function in management. But as a "programming consultant" he is a "success!"

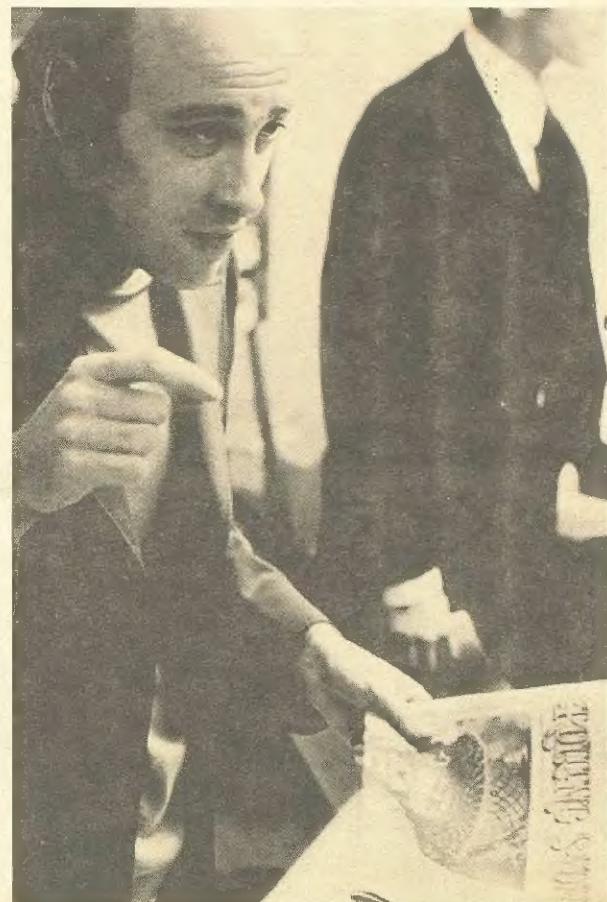
I'm just afraid everytime somebody prints something about his "success," somebody will decide Drake is the man for him. Maybe ALL the radio stations in the world can make money! And after all that is the total answer right?

NORMAN DAVIS
DENVER, COLORADO

SIRS:

That Ralph J. Gleason article about Steve Bone and Zal Yanovsky really put my head back in order concerning my attitude toward the Spoonful and other unfortunate in similar predicaments. I am very glad you published it.

If I had electricity I would right this minute blow the dust off a Spoonful record and play



PHOTOGRAPH BY BARON WOLMAN

'WHAT THE BLOODY HELL IS IT?'

"What the Beatles should do is make this glorious, world's-most-expensive home movie, at the end of which people will say, 'I don't know what the bloody hell it is, but it was quite interesting,'" said Richard Lester, director of *Help* and *A Hard Day's Night*.

Speaking at the press conference following the San Francisco opening of his new film, "How I Won the War," Lester said he had decided not to make any more movies with the Beatles because, "I think we've gone as far as we can go together. I think they've passed me by."

"They should make their next film themselves, just the way they make an album. I mean that it should grow organically, rather than having the professional cult of film-making superimposed on it, with schedules for the day's work and all that."

This approach to film-making apparently the mode of their up-

coming TV special, is a departure for the Beatles, who, despite the spontaneous, improvised quality of their two films, adhered strictly to scripts.

"They simply fitted into a pattern," said Lester. "They did as they were requested. I know that sounds very dogmatic, but they were, in principle, playing the parts of themselves. They had to leave the film-making to me."

Lester said it was "simply marvelous" to work with John Lennon away from the rest of the group.

"He prepared himself as an actor, and took no special privileges in the film in any way. None of us did. John dealt with the situation as an actor trying to learn to do as he was asked in the film. No pop-star feeling about it at all. He simply wanted to act, to see if he could do it. And he also wanted to do something in this film because he believed in what it was trying to say."

it. But alas, I must refer to memory and hum them instead.

PATTY POE
GARDEN VALLEY, CALIF.

SIRS:

I have just had the pleasure of reading the first issue of **ROLLING STONE** and I find that the most appropriate thing that I can say is "Amen."

Every word in your "A Letter From The Editor" is telling it like it is.

It's about time that somebody realized that there has to be a responsible voice somewhere between the venality of the aptly

named trade publications ("I'll trade you a number of the charts or a favorable review for a full page ad") and the inane prejudices of the fan magazines ("Well, that segment of our population that consists of 20 million citizens just doesn't read magazines").

You have one hell of a job cut out for you.

From what I saw in your first issue, you're on the right track.

The best of luck to you and your staff.

AL ABRAMS
PUBLIC RELATIONS CONSULTANT
STAX/VOLT RECORD COMPANY



arbo

reprise  ALICE'S
RESTAURANT

FLASHES:

Three's a Crowd with Mama Cass

Mama Cass has spread her wings. She has just finished producing an album for a new Canadian group, Three's A Crowd. Cass discovered the group during a stopover in Toronto while on her way to the ill-fated London appearances of The Mamas and Papas. The group has what Mama Cass describes as a 'clean Jefferson Airplane sound.' The groups appearance in Los Angeles called to mind the sound of the Airplane in its early Matrix days before Grace Slick.

The group is led by Toronto folk singer David Whiffen who writes most of the groups original material, features Donna Warner a small blonde with a big voice in the Judy Collins/Judy Henske bag, a hobbit

named Richard Patterson on drums, Trevor Veach on lead guitar, and Brent Titcomb on rhythm with Ken Koplin on bass.

A year ago Three's A Crowd was recording with Epic Records. They released one single while contracted to the company—"Bound To Fly." The single went relatively unnoticed in the American market. Now the group is with Dunhill. Their first album is tentatively titled *Christopher's Movie Matinee*. The LP is due out in late December. Selections on the album include Dino Valenti's "Get Together" and several of the group's original songs: "Coat of Colors," "Bird Without Wings," "Reno Nevada," "Colour Candy Man," "Wasn't It You," "View From Pompous Head," and the title song.

Paris To Have Its Own 'Love In'

The Spencer Davis group is the main attraction at a French style "Love In," being held in Paris on November 17 and 18. The hours for the event are 9:00 p.m. to 9 a.m. proving the French know just a little more than their American counterparts.

The Parisian caper takes place at the Palais de Sports and features, in addition to Spencer Davis, Keith West and Tomorrow,

the Soft Machine, Dantalion's Chariot, a fashion show and performances by the Exploding Galaxy Ballet and the Plastic Circus.

Promoters of the event are hoping to have more success than the Duke of Bedford whose mammoth "Love In" at Woburn Abbey in England three months ago was a giant flop. He charged \$2.80 per person per day, booked several dozen rock groups and lost his pants.

Scoring Acid With Country Joe's Fish

The Fish Game is here. It's a sort of screwed up version of Monopoly invented by the agile brain of Chicken Hirsch, drummer with Country Joe And The Fish. The 30-inch by 20-inch poster, with instructions, will be included in every copy of Country Joe and The Fish's new album.

The object of the game is to get a member of the band to the Fillmore or the Avalon. Before going the player has to score a joint. In order to score a joint the player must land on a joint square. The various squares are named after landmarks in San Francisco that have been involved in particular incidents or

experience concerning the group. There are squares for the Doggie Diner, the Straight Theatre, the Print Mint, the Acid Test, which entitles the player to two free turns, a radio station, Hell's Angels — if the player lands on Napa he loses the game because "We went to Napa and got beat up," explained Ed Denison.

The Fish Game is part of a heavy promotion campaign Vanguard is assembling for the new LP. The game features psychedelic art work and cut-outs of the group. And none of the players can win; once a player reaches the Fillmore or Avalon he starts all over again.

Blue Cheer Signs With Mercury

Two new San Francisco groups, Blue Cheer and the Morning Glory have signed with Mercury Records. Several record companies have been talking contracts to Blue Cheer's manager, Gut, a former Hells Angel, because of the enormous request action at KMPX on a tape of the group's composition "Doctor Please." This Jimi Hendrix influenced

group will release their first album in January.

The LP will be produced by Mercury's San Francisco A&R man, Abe Kesh. Kesh, who produced the Chuck Berry at the Fillmore record, has been working with both Blue Cheer and the Morning Glory for the last month in Mercury's rehearsal studio in San Francisco.

Does Anybody Believe Maharishi?

The uproar caused by the Beatles' interest in India has not passed unnoticed by film-makers. 20th Century Fox will have ready for release next year "The Guru"; it is the story of a British pop star, Tom Pickle, and a British "hippie girl" named Janie. They both journey to the holy city of Benares to study with a revered musician whom they consider a guru. They both dis-

cover, though, that he has as many problems as they do and that the scene in India is as violent as it is in England.

"The Guru" was conceived, and will be made by the American-Canadian team, director James Ivory and producer Ismail Merchant. In the role of the "pop star" will be Michael York, and Rita Tushingham will portray his hippie girl friend.

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ed in the whole effort."

From beginning to end the film took nine or ten weeks. Actual filming, location shots in Devon and Cornwall, and studio shorts in unused aircraft hangers in Kent, took just over two weeks. The rest of the time was spent, said John, "sitting all day in a tiny room in Soho watching strips of film and cutting them about," and recording nights in the EMI studios.

Ringo says the final product is aimed at the widest possible audience. There are different levels of entertainment in it. *Magical Mystery Tour* is for children, their grandparents, Beatle people, the lot. There are interesting things to look at and interesting things to hear."

If the film is successful, says Paul, "it means we'll use the same techniques to make the Beatles' next cinema film — and more television shows."

Only six new songs were recorded for the television film: "Magical Mystery Tour," "I Am The Walrus," already released as a single; "Blue Jay Way," a George Harrison composition; "The Fool on the Hill," "Your Mother Should Know," and "Flying," the first joint composition by all four Beatles and their first instrumental recording. These will be released on a Capitol LP along with a 24-page color booklet containing photographs from

the film and a series of strip cartoons outlining the plot.

Capitol made up a full LP for American release by including five recordings previously available only as singles: "Penny Lane," "Strawberry Fields Forever," "Hello, Goodbye," "All You Need Is Love," and "Baby, You're a Rich Man."

In England previously released songs are customarily not included on LP's, so the English *Magical Mystery Tour* will be two 7-inch 45's in a package with a larger booklet.

Magical Mystery Tour was produced through the television facilities of Subafilms Ltd., a specialist division of the NEMS group of companies. Subafilms has also produced a TV promotional film for the release of "Hello, Goodbye" as a single. This is scheduled to be shown on the Ed Sullivan Show in early December.

The Beatles' animated cartoon film, "Yellow Submarine," will be released here by United Artists in March or April. It is said to feature "psychedelic animation." Recording of four new songs for the film has been completed. They will be used along with 8 tracks from the *Sgt. Pepper*.

The Beatles have also set aside a recording session in December for their annual fan club disc, which will be sent free to all members of the club.

—SUSAN LYDON

GRAHAM RECORD STUDIO STALLS

A new recording studio in San Francisco and for San Franciscans has been stalled but isn't dead yet. Bill Graham bought the huge Geary Temple, a former Masonic Hall next to the Fillmore Auditorium, three months ago, and announced that he would turn it into a studio "as good or better" than anything in Los Angeles or New York.

Three major recording companies (one has since lost interest) immediately offered to put up the \$150 to 225,000 needed to rebuild and equip the long unused Temple. However, says Graham, they wanted him to be no more than a landlord and give them full operating control.

"I wanted the place to be a money maker," says Graham, "but I also wanted to provide a place where local groups could rehearse, try things out, and cut demos — all at cut rates." Graham needed the companies' money and technical knowledge, but he has insisted on keeping half the studio time to be used at his discretion. The companies, which Graham would not name, have, according to him, refused on those terms.

"I don't blame them," Graham says, "Their eyes are on dollars and they want a place to grind out records. We want bread but something else, too."

Negotiations are continuing and will probably go on for another six weeks, but the Fillmore's impresario sees little hope for agreement, and is willing to borrow the capital to go ahead on his own.

Whenever it does open, and that may be the middle of 1968, it should be a very groovy place. There is room in the Temple for

two full size studios, three rehearsal rooms, and offices.

On the upper level is a 400-seat theatre, done in colorful 20th Century Baroque, which Graham plans to let out for poetry readings, plays, and experimental films. The Jay Lapiner Dance Troupe has already performed there since Graham's purchase.

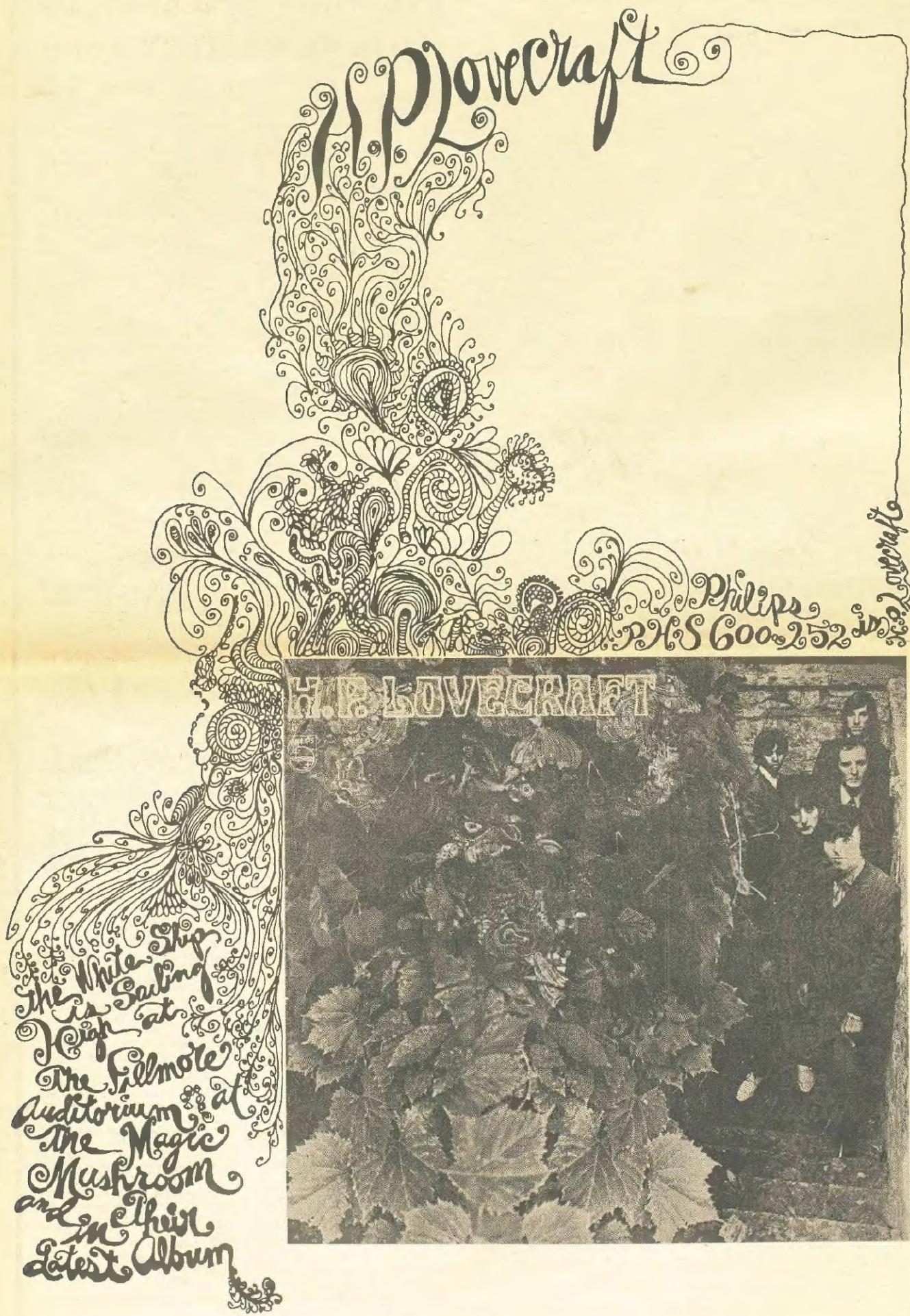
Its very existence will be groovy enough for Graham, whose original reason for building a studio was to cut through the problems of out-of-town recording for local groups, including Jefferson Airplane, for whom he manages business.

LONDON TRIP FOR THE DEAD

The Grateful Dead may appear at a "Christmas on Earth" rock bash at London's huge Olympic Stadium December 22. If the show, which may also include the Jimi Hendrix Experience, the Who, the Pink Floyd, the Move, and Eric Burdon and the Animals, comes off, it will be the first time that a San Francisco rock group has appeared in Europe.

The Dead will be in New York recording in early December and will have time only to make a one night trip. Dead manager Danny Rifkin said they had been made an offer to appear, are enthusiastic about the possibility, but nothing had been signed.

Our London correspondent Nick Jones reports that rumor of the fantastic concert is rapidly spreading in London, but there was no definite confirmation.



FLASHES:

Dick Clark Films the 'Hippies'

Dick Clark, of "American Bandstand" fame, has made a film about hippies called "The Love Children." Admirers of the clean-cut set may feel betrayed, and Clark expects a lot of static from them when the film is released in February.

"I've always been identified with kids," says Clark. "Well, right now the hippies are the most influential, most important and most talked-about group of kids in America. They comprise only about five percent of the teenagers, but anyone who ignores them is making a mistake."

The Love Children, directed by Dick Rush, was filmed mostly in the Haight-Ashbury and around Fairfax Avenue in Los Angeles. It stars Susan Strasberg, Dean Stockwell, and Jack Nicholson,

and features the Strawberry Alarm Clock and the Seeds.

Clark doesn't deny that it's an exploitation film, but he claims it's an accurate depiction of hippie life. "The girl joins the hippies and thinks it's great at first, but then it turns out badly for her. We show the good things and the bad things and the audience can make up its own mind."

"Theoretically, the hippie philosophy is great," Clark says. "You can't be against love or some of the other criticisms they have about society. But in practice a lot of it just doesn't work out. What ruins it is the drug-taking. Anyone who thinks the drug problem isn't serious has his head in the sand. But otherwise, well, I know my life has been influenced and changed a little from the experience of being with them."

The Beatles Come in Colors

In case you've been wondering what color voices the Beatles have, John's is green, and Paul's blue. That is how they showed up on a new light-measuring device designed by an English company that makes musical instruments.

The device, a "psychedelic light column in a transparent box," produces colored patterns

according to voice tones. The Beatles linked one of their records to the box. "John's voice came out mainly green and Paul's blue," said a spokesman for the group.

The light show possibilities of the device are mind-boggling. The Beatles are reportedly "intrigued by this thing. It would be ideal for stage performances," said the spokesman.

Herb Alpert's Decorator Let Loose

A&M Records have purchased the movie sound stage once used by Charlie Chaplin. The million dollar property will be divided into three recording studios in order to accommodate groups contracted by A&M, which includes the Mamas and the Papas. The studio is located on LaBrea Blvd. in Los Angeles.

A&M is decorating it's new

studios with the artist in mind. Herb Alpert's decorator will assist. The studios will feature drapes, incandescent lighting (instead of harsh fluorescent lighting) and comfortable furniture. The studios will also have moveable ceilings, adding more variables to the sound and mood of the rooms. A&M hopes to create an atmosphere more conducive to creativity.

B.O., Baked Beans, Buns and The Who

The Who may run into legal problems upon the release of their forthcoming album, *The Sells Out*. The album is like an extended commercial: all the songs are about people who solve their problems by using brand-name products.

The legal hassle came with Odorono, the deodorant company. Says Chris Stamp, who co-produced the album with Kit Lambert, "We have a song about a girl who's worried about B.O. For some reason Odorono didn't like being referred to in connection with sweat." Stamp didn't exactly handle the company tactfully.

"What I did was ring them up and tell them that as we were ion like a baby's bum."

doing a very pro thing for their deodorant, maybe they should pay us something. They didn't take the suggestion at all kindly." In fact Odorono's lawyers are trying to decide what action to take.

"There's another sweet little song about baked beans," said Stamp. "Heinz didn't mind a bit. When we told them that the album sleeve showed Roger Daltrey sitting in a hip-bath full of their product, they sent us another crate for free."

"There's one song about a character named Henry Pond who has a face like a currant bun. He cleans up his spots by using a germicidal cream named Medicac and ends up with a complexion like a baby's bum."

A Pack of Family Dogs

Now there are two "Dogs," a new pop group in England called The Family Dog and the organization that operates the Avalon Ballroom in San Francisco. There is little doubt as to who had the name first, but the San Francisco Family Dog can do nothing to prevent the English group from using the name.

The name "Family Dog" was

the invention of Luria Castell and Ellen Harmon who, with a little help from their friends, put on the very first of the San Francisco dance-concerts with a light show over two years ago. The present operators of the Avalon Ballroom, who now use the name in their productions, never secured an English copyright on it and can not prevent its use in Great Britain.



Ravi Shankar caught in an extraordinary moment

'TAKE ME TO THE OTHER SIDE:' RAVI SHANKAR IN NEW YORK

Ravi Shankar is currently teaching two courses, one graduate and one undergraduate, on Indian music at City College in New York. The following is a report of one day's classes from our New York correspondent.

BY SUE CLARK

The undergraduate class is given from 4:00 to 5:15 pm. The text book used is "Music of India" by Herbert A. Poply, published by Oxford University Press (not in print in the U.S.A.).

There were roughly 60 students in attendance, among them a fair number of hippies, barefoot with beards and mustaches. Most of the boys, however, had short hair.

Mr. Shankar sat on a small dais, with three joss sticks burning. He wore a peach-beige Indian style shirt, black pants and dark maroon socks. (He does not wear shoes when he sits on the dais.) There were two mikes set up for the sound system (in the advanced class, a third mike turned out to be recording for WBAI-FM). The only other instrument on the dais was a tambora, the gourd-like, four-stringed drone instrument of Indian music, played by a young woman.

The classes usually begin with a record of Indian chants. Then Professor Shankar speaks to the students about Indian music, explaining various structures in the music, how certain words came to be used to describe the music, etc. This is followed by examples, records of ragas, most of them sung (not instrumental). Professor Shankar sings the tonic note, "sa," so that the students will be better able to follow the music. He then asks them to tell him what notes are being used, and what notes are not being used at all.

At this class I noticed two boys and one girl, who raised their hands and knew the answers. One of the boys was also in the graduate class and again knew all the answers.

Professor Shankar explained that 5-note ragas were called *Olarjate*. He played a record of a late-night raga, *Marcone*, sung by Partiana Karana. After speaking about it, he had the record played again, singing along to show the raga more clearly, and explaining certain points of improvisation.

The next illustration was a 6-note raga, *Marwa*, an evening song which is *sharajate* because the vadi is in a peculiar place. The vadi is *re*; it moves from *me* to *re*. Professor Shankar sang the main notes, explaining movements of the raga. This is known as *jool*.

While listening to the raga, Professor Shankar sits with his eyes closed, sometimes moving to the mu-

sic, shaking his head slightly. Sometimes he points out the beat by snapping his fingers, but then he does it without making a loud noise, giving accent on the first line.

Puriya Dhanashri, an evening raga, was next. *Pucor* means that a man is looking tired and wants to cross the street; "take me to the other side," this being the meaning of crossing the street from life into heaven. It uses all the notes, *sapornojati*, and is sung by the well-known Indian singer, Deen Sajoshee. Professor Shankar explained that a mixture of two ragas is known as *ragnata* and *ragbehia*, also as *sakant* and *chhaglag*. This can only be recognized after many, many listenings. He closed the class early, saying that because of the demonstrations (against cops on campus), he knew the students were not very happy and neither was he.

The graduate class began at 6:00. There was a monitor at the door, checking attendance of those taking the course for credit. Professor Shankar came on stage with his clothes covered by a sort of white shawl; at the beginning of the class he was alone on the dais.

That day he explained the simplest forms of the raga. The root of the raga is, of course, the scale. He began speaking from his notes about the 72 *mela* (Sanskrit for scale). He explained that this system is very similar to the Western scale, which is still studied in Southern India. He used tambura to demonstrate various points.

A performing raga cannot have less than 5 notes (exceptions: sacred chants). It must have *ma*, *pa* and *sa*. It cannot have two half-notes in conjunction (there are exceptions, but in general this is true). The *vadi* is the king note. There are the *sama vadi*, *anuvadi* and the *visvadi* (the note that is not there). Also the *graha*, *ansaa* (the most important note) and the *nysaa*, or final note. The latter are not used today. There are many fine, famous musicians who can't explain about *vadis*, but know how and when to use them. When the *vadi* is *pa*, you find either *re* or *sa*. However, the *re* must be used.

—Continued on Page 21

THE MINIMUM DAILY REQUIREMENT

"A nice place to eat where it's green and beautiful and open until three in the morning."

—Richard Brautigan

348 COLUMBUS AVE. AT GRANT
12 NOON TILL 3 AM



STEVE MILLER BAND IS RECORDING SOMEWHERE ON



ROCK AND ROLL A BUST FOR KINGSTON TRIO MAN

Frank Werber, the man who guided The Kingston Trio to tremendous international success, has found that rock and roll isn't his trip. Werber has released his rock and roll artists and ended their management contracts with Trident Productions in San Francisco.

"I was on a trip that I shouldn't have been on. With the Kingston Trio and the We Five I was doing my thing. Then it became a production company: I was in the business of producing records. I became involved in the business as a business, it wasn't the thing for me," Werber explained.

Werber's rock and roll artists were Blackburn and Snow, The Mystery Trend, and The Sons Of Champlain. Blackburn and Snow were under contract to Trident for approximately two years and their recording and publishing contracts are still held by Werber. Trident also has in its possession a complete album by the duo.

In those two years, Werber advanced Jeff Blackburn and Shari Snow—lead singers of the group—between \$7,000 and \$10,000. For about a year they were on the Trident payroll, providing them money for food, for clothing, for shelter. Yet the group couldn't produce a hit or even semi-hit record. Was it because they had no talent whatsoever? Because they were uncooperative? Lazy?

Many things contribute to the failure of an independent production company: lack of organization, inadequate capital, limited availability of recording facilities, a mediocre and inexperienced production and promotion staff as well as executive personality conflicts and domination.

Trident Productions is a well-organized, functioning company. Werber started with little and now owns a million dollar piece of land in the North Beach area as well as Columbus Tower, an eight story building resting on it. He also owns the Trident in Sausalito, a well known restaurant and showcase for jazz musicians, and the Little Fox Theatre which has a very successful revue, of which he is also one of the backers.

The steady revenue from the Kingston Trio and publishing rights and income from other successful business ventures provided Trident Productions with more capital than most independent companies have at first. The studio where most of the Trident artists recorded was in the basement of Columbus Tower.

Any fat-headed artist can have a hit with the right people telling him what to do. For Blackburn and Snow it was depressing for the group to be held in one man's hand, to see their work go unreleased, and to watch their only two releases in the course of two years go virtually un-promoted and relatively unnoticed.

If Blackburn and Snow felt Trident put them through some bad changes, they put Trident through some equally bad changes. They were constantly shifting members of the group until there was no band, as well as stifling any creative interest on the part of the members of their

group. Blackburn and Snow had two lead guitarists in two different groups, which existed a year apart, who could sing well: Vic Smith and Bill Fulton (ex-lead singer and lead guitarist of the original Grass Roots, before the group lost its name to Dunhill Records).

Neither guitarist had the opportunity to sing, except for Smith, who sang lead on one number with Blackburn and Snow, which at the time, was their best song. At times they would not go into the studio to record. Everything had to be done their way.

The Mystery Trend, one of the very first San Francisco bands—one which used to receive top billing over Jefferson Airplane—came in and did their thing at Trident. They split up in the course of a year, releasing only one record. They too were advanced money for equipment and given supporting salaries for a period of time. This "family" approach failed to produce results once again.

The Sons Of Champlain were the last group to join Trident. Unlike the others, they released a single shortly after joining Werber. "Sing Me A Rainbow" was a small hit in San Francisco, but never reached the Top Twenty. It received good initial airplay in several major markets and sold better outside the Bay Area.

Jon Sagen, Werber's right hand man, put on the most strenuous promotion campaign possible with Trident's resources, literally working the record until the end. The Sons Of Champlain never released a second record and are now privately managed, but Trident, as with all their other artists, still holds their recording and publishing contracts and a completed album.

In its rock and roll phase, Trident Productions could have lasted longer than it did, but Frank Werber decided it was best for him and his company to finish the pop involvement.

"I was making mistakes that I'm not making anymore. The production company was only a small part of Frank Werber—just a flash," Werber said in his penthouse office.

Frank Werber found out that he wasn't Phil Spector.

"I got into that ego trip. I didn't do it well enough. At first it felt right, then I found that I didn't feel good every day."

"My trip is to find someone whose thing is doing his thing well. Hit records, money, fame—these are results, not your goals. And I won't get involved until I can feel the artist—that his trip is getting involved with people."

The Trident artists felt that they were screwed around, and Werber felt that his head was being unscrewed while involved in rock and roll production. Werber got into an area he didn't know well and he selected his artists unwisely. The artists, just as unwisely, signed with Werber because they didn't look to the quality of the producers and technicians he employed, but only at the attractive financial offers made by Trident. And both parties lost.

"New York isn't the place to record; the set up isn't for rock and roll. They've just recently put in their first eight track studios in New York," according to Jesse. The Youngblood's first album was done entirely with a four track. The group was only able to experiment a little with an eight track when they went into the studios in August to re-cut parts of *Earth Music*.



Grokkings the Greenery: Banana in Inverness

BANANA, JOE, JERRY AND JESSE VERY HAPPY IN SAN FRANCISCO

BY TEDY NEWHALL

"San Francisco is like a dream," said Jesse Colin Young, leader of the Youngbloods. "I can't believe that I'm really here. I still feel like someone's going to say 'It's time to go back to New York and go to work!'"

For the Youngbloods, San Francisco is the most wonderful city in the world. "We went to L.A., but who wants to move from one smog infested hole to another. New York was too uptight, and there is no real music scene. It was very difficult to write. When we came out here in June for a six week tour we decided that we would move," continued Jesse.

Each one of the Youngbloods had different reasons for coming to California. Banana had grown up in Santa Rosa, near San Francisco; Joe had lived there for some time; Jesse had come as a young folk singer three years before. Jerry was the only member of the group who had never been West.

"While in New York we were like the city—uptight. We were having personality conflicts. When we came to San Francisco we noticed a change. The band was more alive and we were resolving our conflicts—growing up."

"San Francisco is friendly. The people are friendly. They smile on the street and they support you. Music is an integral part of their lives. They'll come anywhere a rock band is playing. You feel like you're fulfilling a need; you're a part of society—like a garage mechanic," said Jesse.

Right now the Youngbloods are holed up in the country working on their third album. They plan to spend a great deal of time on their upcoming LP and take advantage of RCA's eight-track studios in Los Angeles.

"New York isn't the place to record; the set up isn't for rock and roll. They've just recently put in their first eight track studios in New York," according to Jesse. The Youngblood's first album was done entirely with a four track. The group was only able to experiment a little with an eight track when they went into the studios in August to re-cut parts of *Earth Music*.

After splitting with their producer Felix Pappalardi, the group decided to make some changes in their second album. "It was already finished and it took a lot of convincing to get it back from RCA. We couldn't spend too much time on the changes: nine or ten sessions in an effort to alter two months previous work. We didn't agree with the way Felix had done the LP, but we still couldn't do everything we wanted."

"On our first album we really didn't know what we were doing. We just knew our music. And Felix didn't know that much either. But you know, we've got our instruments down. You know, you have to search for the instruments that give you the right sound in the studio, and maybe you never use those same instruments in performance. Now we're all straight."

"Our A&R man took the second album to England and played it for Paul McCartney. He was an old fan of mine from my folk albums. McCartney dug it, but he also thought it sounded too skeletal. It sounds like we just laid down basic tracks: it needs more, but we didn't have the time to spend. Now we have the time and the correct facilities and a good engineer at our disposal. This third album damn well better turn out because we're not coming out until it's right," concluded Jesse.

Meanwhile the Youngbloods are rehearsing in Jerry and Jesse's living room: an old converted inn. And if anyone has a pedal-steel guitar for sale contact Banana—just look for a mushroom cloud of black hair accompanied by an old folk singer, an ex-jazz drummer and ex-rag time guitarist.





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PERSPECTIVES: WHEN DOWN TO SEEDS & STEMS

BY RALPH J. GLEASON

There's a tune called "Sister Kate," ("I wish I could shimmy like my sister Kate") which is enjoying a slight renaissance these days, what with jug bands, skiffle groups, folk trios and all evolving into rock.

"Sister Kate" is an interesting song because it is at least 50 years old and has been recorded literally hundreds of times by all kinds of groups all over the world.

Louis Armstrong wrote "Sister Kate" when he was a kid in New Orleans and sold it to a music publisher outright for \$50 (or maybe it was \$25, I forget, but it doesn't matter).

Dino Valenti wrote "Let's Get Together," which is already a contemporary standard and looks like it will be one of those tunes that will go on forever.

A while back, when he was down to seeds and stems, Dino sold the composer's rights to the publishing company which had originally published the tune and now, no matter how many copies The Youngbloods, and subsequent groups may sell of Dino's tune, he won't get another penny.

The two cases are not total parallels but they serve to illustrate something very important, since an overwhelming amount of rock music is written by the performers themselves who are, in general, young, and whose heads are not yet ready (if they ever will be) to play business games.

The point about Louis Armstrong and "Sister Kate" is—never sell your song outright to anyone for anything less than \$1 million cash. Borrow money, but never sell the song.

In order to get it published, and that is the way you collect the monies it can make (from record sales, from radio play etc.), you have two choices: publish it with someone who already has a publishing company, or form your own.

If you take it to someone else, you sign as the writer and you split the bread with him as the publisher and, in the standard contract (nobody defrauded either Armstrong or Dino, you know) the publisher then has many rights. He can change the lyrics under some circumstances. He can buy the writer's share from you for a flat out figure (as happened with Dino) and many more things.

Depending on what you are into, there are advantages in going with an established publisher. But remember, any person who represents himself as a publisher and who asks you for money is a fraud. He is what the trade knows as a "song-shark." This is a fat hustle, because there are more songwriters than there are hippie chicks and all of them know that only a conspiracy involving the highest people is preventing them from being wealthy and famous and some are willing to pay to buy their way in.

You can't buy your way in. A reputable publisher does not charge you.

If your song is any good, he PAYS you.

The copyright laws are in the process of being re-written and there may evolve new standard practices in publishing over the next few years.

In the meantime, don't give your song away. Don't sell it outright and only allow the record company to publish it (or share the publishing with you) under circumstances you understand, in which your manager has explained it all out there so you know what you are in for.

If you won't take the trouble to learn to keep a check book and fill in the stubs, you'll be in constant trouble at the bank and it's nobody's fault but your own.

If you will take the trouble to read—not even every word!—two easy to obtain books, you will find all the information that is available on the whole problem of song publishing. And this information may very well save you thousands of dollars one day, if you are a song writer. I know of one instance in which a song writer signed before he read and later, after he was an even bigger success, had to lay out \$10,000 to buy back the rights he had foolishly sold.

The two books are:

How to Get Your Song Recorded, by Robert Rolontz, \$2.50, Watson-Guptil Publications, 1564 Broadway, N.Y., N.Y. 10036.

This Business of Music, Sidney Shemel and M. William Kratislavsky (edited by Paul Ackerman) \$12.50; Billboard Publishing Co., 165 West 46th St., N.Y., N.Y. 10036.

The first one is cheap, easy to read and simple in its explanations. It is also less deep and thorough. The second one is the standard text. Everything is in it and it's worth the \$12.50 and the time it takes to read it. Not only does it cover song publishing, but it covers record contracts, taxes, etc etc. It is the very best thing that has been made available and one lawyer I know of insists that clients (when they are a rock group) buy this book and read it before he'll talk contracts with them.

Business is a drag, O.K. Then work free. But if you write songs or perform and want to make money, then you are a fool and have no one but yourself to blame if you refuse to do the little work necessary to know what goes on and end up getting screwed.

Not everyone who talks business to you is a thief, but some are. You wouldn't walk barefooted through a nest of snakes, either. Just take the necessary precautions for self-defense. If Louis Armstrong had known then what he knows now, he would be hundreds of thousands of dollars richer from that song. And God only knows what Dino sold when he sold his end of "Let's Get Together."

MILLER BAND AND QUICKSILVER SIGN HUGE CAPITOL CONTRACTS

Capitol Records has just put over \$100,000 into the San Francisco rock and roll scene by signing two groups and has pledged itself, through a variety of options to well over a half a million dollars. The groups involved are the Quicksilver Messenger Service, one of the first San Francisco bands, and Steve Miller Band (formerly The Steve Miller Blues Band,) a relative late comer.

Both contracts were signed personally with Alan Livingston, president of Capitol, and both groups feel they are receiving extraordinarily warm and understanding treatment. Quicksilver's contract calls for a \$40,000 advance, a \$10,000 bonus and four year options. The last two years, if the options are picked up, will cost Capitol \$100,000 each. Miller's group picked up a \$50,000 advance, a \$10,000 bonus and four year options with a cumulative total of \$750,000 according to manager Harvey Kornspann. Both contracts included guarantees of artistic control, production rights and clearance of all promotional material.

The groups also retained publishing rights and better than average artists' percentages. The Miller Band must produce two LP's a year, with an additional six months for the first one and three singles. Quicksilver is committed to two albums and singles only by mutual agreement.

Although contracts are less than three weeks old, both groups have already been in the studios working toward a first

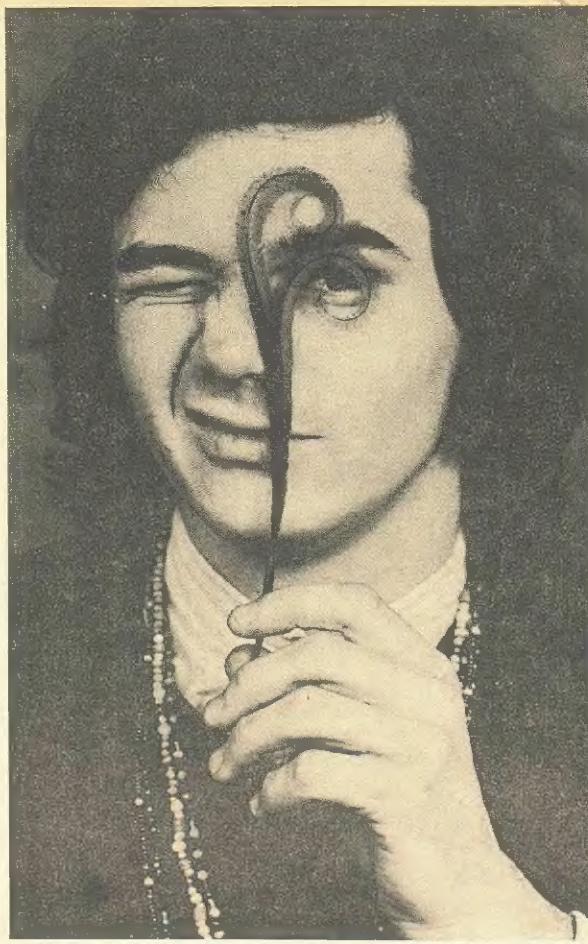
album. The Steve Miller Band has been making preliminary practice tapes at the Trident studios in San Francisco, preparatory for the album which they hope to record in London.

"Our first record," says Steve, "will be mostly our old stuff, material we'd like to get out of the way so we can go on to other ideas. We've done a lot of talking with Gerhard Samuels of the Oakland Symphony Orchestra and I hope we can possibly work that into the second album." The group hopes to have their first one by January.

Quicksilver spent the week before Thanksgiving in Capitol's Studio A, recording two sides for possible single release. The songs were Dino Valenti's "I Don't Ever Want To Spoil Your Party," and "Gold and Silver," written by the group's guitarist, Gary Duncan with a friend of the band's, Steve Shuster.

Quicksilver is being produced by Nick Gravenites and Harvey Brooks, both currently with the Electric Flag. After Thanksgiving the group returned to the studios to do "Drivin' Wheel," a Gravenites composition which may be on the single instead.

Many new San Francisco groups have signed recently; The most popular ones signed contracts over a year ago. (When the Jefferson Airplane went with RCA Victor, they received a \$25,000 advance.) Many people were predicting that groups like the Quicksilver Messenger Service would never do it, but they held out and did, in grand style, do it.



THE BEATLES

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HELLO GOODBYE



When Bob Dylan's five concerts in the San Francisco Bay Area were scheduled in December 1965, the idea was proposed that he hold a press conference in the studios of KQED, the educational television station.

Dylan accepted and flew out a day early to make it.

He arrived early for the press conference accompanied by Robbie Robertson and several other members of his band, drank tea in the KQED office and insisted that he was ready to talk about "anything you want to talk about." His only request was that he be able to leave at 3 p.m. so that he could rehearse in the Berkeley Community Theater where he was to sing that night.

At the press conference there were all sorts of people. The TV news crews of all the local stations were there; so were reporters for three metropolitan dailies (their stories were subsequently compared to the broadcast of the interview by a University of California journalism department class) plus representatives of several high school papers, and personal friends of Dylan including poet Allen Ginsberg, producer Bill Graham and comedian Larry Hankin.

Thus the questions ranged from standard straight press and TV reporters' questions to teen age fan club questions to in-group personal queries and put ons, to questions by those who really had listened to Dylan's songs.

He sat on a raised platform facing the cameras and the reporters and answered questions over a microphone all the while smoking cigarettes and swinging his leg back and forth. At one point he held up a poster for a benefit that week for the San Francisco Mime Troupe (the first rock dance at the Fillmore Auditorium and one of the first public dances featuring the Jefferson Airplane). At the conclusion of the press conference, he chatted with friends for a while, jumped into a car and went back to Berkeley for the rehearsal. He cut the rehearsal off early to go to the hotel and watch the TV program which was shown that night and repeated the following week.

This is the only full length press conference by Dylan ever

televised in its entirety. The transcript was made from an audio tape of the conference, and the only editing has been to take out statements concerning ticket availability and times of the local concerts—R.J.G.

I'd like to know the meaning of the cover photo on your album, Highway 61 Revisited?

What would you like to know about it?

It seems to have some philosophy in it. I'd like to know what it represents to you—you're a part of it ...

I haven't really looked at it that much.

I've thought about it a great deal.

It was just taken one day when I was sittin' on the steps y'know—I don't really remember too much about it.

I thought the motorcycle was an image in your song-writing You seem to like that.

Oh, we all like motorcycles to some degree.

Do you think of yourself primarily as a singer or a poet?

Oh, I think of myself more as a song and dance man, y'know.

Why?

Oh, I don't think we have enough time to really go into that.

You were quoted as saying when you're really wasted you may enter into another field. How "wasted" is really wasted and do you foresee it?

No, I don't foresee it, but it's over or less like a ruthless type of feeling. Very ruthless and intoxicated to some degree.

The criticism that you have received for leaving the folk field and switching to folk-rock hasn't seemed to bother you a great deal. Do you think you'll stick to folk-rock or go into more writing?

I don't play folk-rock.

What would you call your music?

I like to think of it more in terms of vision music—it's mathematical music.

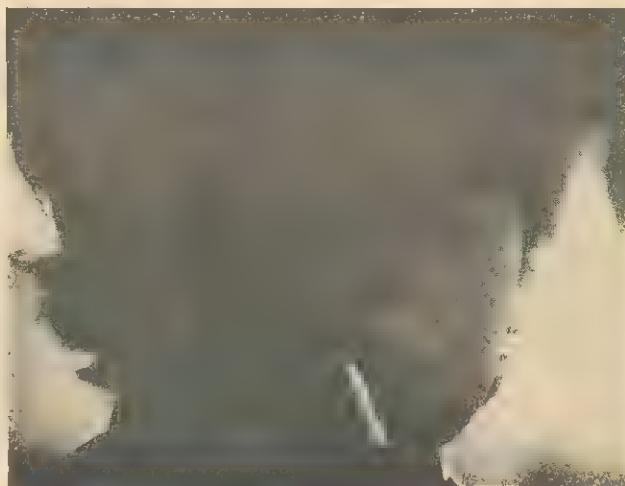
Would you say that the words are more important than the music?

The words are just as important as the music. There



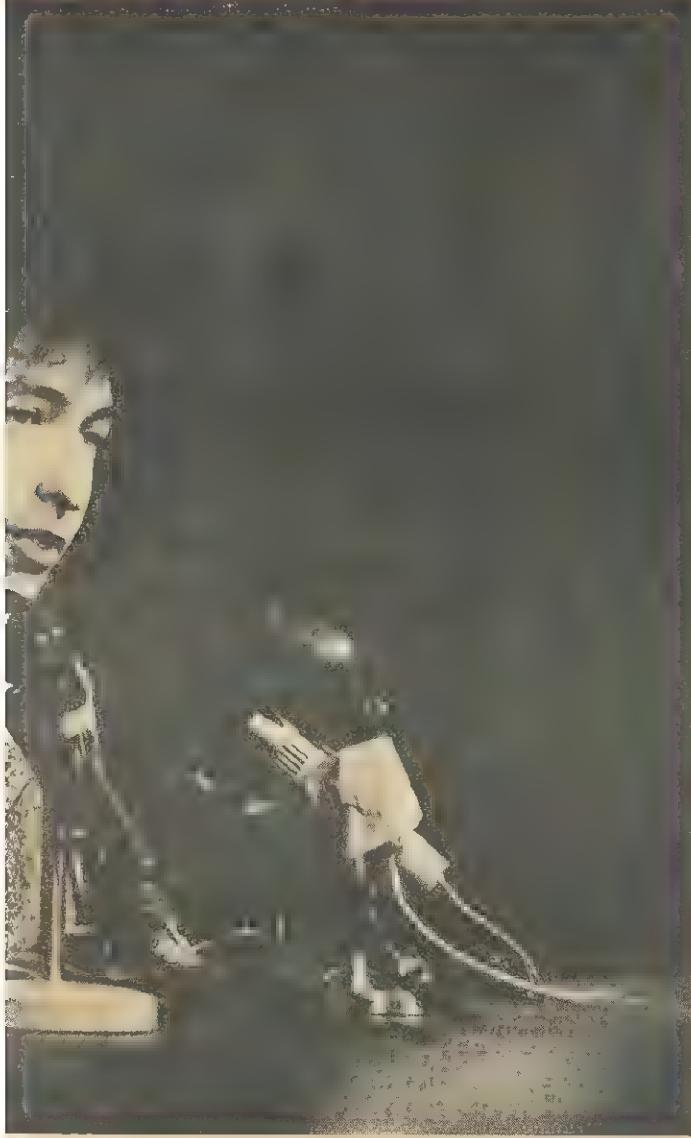
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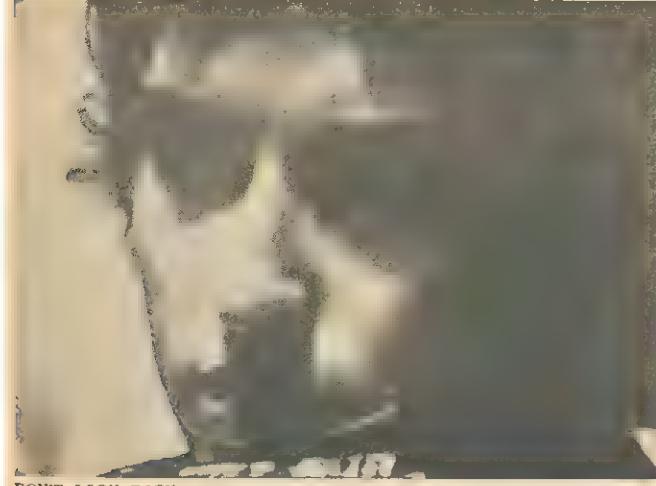
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TO — BARRY OLIVER, PHOTOGRAPHER



ONE INTERVIEW

DYLAN



DON'T LOOK BACK

would be no music without the words.

Which do you do first, ordinarily?

The words.

Do you think there ever will be a time when you will paint or sculpt?

Oh, yes.

Do you think there will ever be a time when you'll be hung as a thief?

You weren't supposed to say that.

Bob, you said you always do your words first and think of it as music. When you do the words can you hear it?

Yes.

The music you want when you do your words?

Yes, oh yes.

Do you hear any music before you have words—do you have any songs that you don't have words to yet?

Ummm, sometimes, on very general instruments, not on the guitar though—maybe something like the harpsichord or the harmonica or autoharp—I might hear some kind of melody or tune which I would know the words to put to. Not with the guitar though. The guitar is too hard an instrument. I don't really hear many melodies based on the guitar.

What poets do you dig?

Rimbaud, I guess; W. C. Fields; The family, you know, the trapeze family in the circus; Smokey Robinson; Allen Ginsberg; Charlie Rich—he's a good poet.

In a lot of your songs you are hard on people—in "Like A Rolling Stone" you're hard on the girls and in "Positively 4th Street" you're hard on a friend. Do you do this because you want to change their lives, or do you want to point out to them the error of their ways?

I want to needle them.

Do you still sing your older songs?

No. No. I just saw a songbook last night, I don't really see too many of those things, but there's a lotta songs in those books I haven't even recorded, y'know. I've just written down, and y'know and put little tunes to and they published them. I haven't sung them, though. A lotta the songs I just don't even

know anymore, even the ones I did sing. There doesn't seem to be enough time, y'know.

Did you change your program when you went to England?

No, no, I finished it there. That was the end of my older program. I didn't change it, it was developed and by the time we got there it was all, it was more or less, I knew what was going to happen all the time, y'know. I knew how many encores there was, y'know, which songs they were going to clap loudest and all this kind of things.

In a concert tour like this do you do the same program night after night?

Oh, sometimes it's different. I think we'll do the same one here in this area, though.

In a recent Broadside interview, Phil Ochs said you should do films. Do you have any plans to do this?

I do have plans to make a film but not because anybody said I should do it.

How soon will this be?

Next year probably.

Can you tell us what it will be about?

It'll be just another song.

Who are the people making films that you dig, particularly?

Truffaut. I really can't think of any more people. Italian movie directors, y'know, but not too many people in England and the United States which I really think that I would dig.

You did a Chaplain bit as an exit in a concert once.

I did!!!!?? That musta been an accident. Have to stay away from that kind of thing.

What do you think of people who analyze your songs?

I welcome them—with open arms.

The University of California mimeographed all the lyrics from the last album and had a symposium discussing them. Do you welcome that?

Oh, sure I'm just kinda sad I'm not around to be a part of it.

Josh Dunson in his new book implies that you have sold out to commercial interests and the topical song movement. Do you have any comment sir?

Well, no comments, no arguments. No, I sincerely don't feel guilty.



If you were going to sell out to a commercial interest, which one would you choose?

Ladies garments.

Bob, have you worked with any rock 'n' roll groups?

Uh, professionally?

Or just sitting in or on concert tours with them?

No, no, I don't usually play too much.

Do you listen to other people's recordings of your songs?

Sometimes. A few of them I've heard. I don't really come across it that much though.

Is it a strange experience?

No. It's like a, more or less like a, heavenly kind of thing.

What do you think of Joan Baez' interpretations of your earlier songs?

I haven't heard her latest album, or her one before that. I heard one. She does 'em all right, I think.

What about Donovan's "Colors" and his things? Do you think he's a good poet?

Eh. He's a nice guy, though I'm shattered.

Well, you needn't be.

Are there any young folksingers you would recommend that we hear?

I'm glad you asked that. Oh, yeah, there's the Sir Douglas Quintet, I think are probably the best that are going to have a chance of reaching the commercial airways. They already have with a couple of songs.

What about Paul Butterfield?

They're good.

Mr. Dylan you call yourself a completely disconnected person.

No, I didn't call myself that. They sort of drove those words in my mouth. I saw that paper.

How would you describe yourself. Have you analyzed.

I certainly haven't. No

Mr. Dylan, I know you dislike labels and probably rightfully so, but for those of us well over thirty, could you label yourself and perhaps tell us what your role is?

Well, I'd sort of label myself as "well under thirty." And my role is to just, y'know, to just stay here as long as I can.

Phil Ochs wrote in Broadside that you have twisted so many people's wigs that he feels it becomes increasingly dangerous for you to perform in public.

Well, that's the way it goes, you know. I don't, I can't apologize certainly.

Did you envision the time when you would give five concerts in one area like this within ten days?

No. This is all very new to me.

If you were draftable at present, do you know what your feelings might be?

No. I'd probably just do what had to be done.

What would that be?

Well, I don't know, I never really speak in terms of "what if" y'know, so I don't really know.

Are you going to participate in the Vietnam Day Committee demonstration in front of the Fairmont Hotel tonight.

No, I'll be busy tonight.

You planning any demonstrations?

Well, we thought—one. I don't know if it could be organized in time.

Would you describe it?

Uh—well it was a demonstration where I make up the cards you know, they have—uh—they have a group of protesters here—uh—perhaps carrying cards with pictures of the Jack of Diamonds on them and the Ace of Spades on them. Pictures of mules, maybe words and—oh maybe about 25-30,000 of these



now, because I wouldn't really feel like singing them.

What is the strangest thing that ever happened to you?

You're gonna get it, man.

What is the weirdest thing that ever happened to you?

I'll talk to you about it, later. I wouldn't do that to you.

What areas in music that you haven't gotten into do you hope to get into?

Writing symphony—with different melodies and different words, different ideas—all being the same which just roll on top of each other and underneath each other.

Mr. Dylan, when would you know that it was time to get out of the music field into another field?

When I get very dragged.

When you stop making money? No. When my teeth get better or God, when something makes a drastic—uh when I start to itch, y'know? When something just goes to a terrifying turn and I know it's got nothing to do with anything and I know it's time to leave.

You say you would like to write symphonies. Is this in the terms that we think of symphonies?

I'm not sure. Songs are all written as part of a symphony—different melodies, different changes—with words or without them, you know, but the end result being a total . . . I mean they say that my songs are long now, y'know, well sometimes it's just gonna come up with the one that's going to be one whole album, consisting of one song. I don't know who's going to buy it. That might be the time to leave.

What's the longest song you've recorded?

I don't know. I don't really check those things, they just turn out long. I guess I've recorded one about 11 or 12 minutes long. "Ballad of Hollis Brown" was pretty long on the second record and "With God on Your Side" was kind of long. But none of them, I don't think, are as much into anything as "Desolation Row" was, and that was long, too. Songs shouldn't seem long, y'know, it just so happens that it looks that way on paper, y'know. The length of it doesn't have anything to do with it.

Doesn't this give you a problem in issuing records?

No, they are just ready to do anything that I put down now, so they don't really care.

What happens if they have to cut a song in half like "Subterranean Homesick Blues"?

They didn't have to cut that in half.

They didn't have to but they did.

No they didn't.

Yeah?

No. You're talking about "Like A Rolling Stone."

Oh, yeah.

They cut it in half for the disc jockeys. Well, you see, it didn't matter for the disc jockeys if they had it cut in half because the other side was just a continuation on the other side and if anybody was interested they could just turn it over and listen to what really happens, you know. We just made a song the other day which came out ten minutes long, and I thought of releasing it as a single but they would have easily released it and just cut it up but it wouldn't have worked that way so we're not going to turn it out as a single. It's called "Freeze Out" you'll hear it on the next album.

Continued in the next issue of Rolling Stone.

things printed up and just pocket, carry signs and pocket in front of the postoffice.

What words?

Oh, words: "camera", "microphone"—"loose"—just words—names of some famous people

Do you consider yourself a politician?

Do I consider myself a politician? Oh, I guess so. I have my own party though.

Does it have a name?

No. There's no presidents in the party—there's no presidents, or vice presidents, or secretaries or anything like that, so it makes it kinda hard to get in

Is there any right wing or left wing in that party?

No. It's more or less in the center—kind of on the Uppity scale.

Do you think your party could end the war with China?

Uh—I don't know. I don't know if they would have any people over there that would be in the same kind of party. Y'know? It might be kind of hard to infiltrate. I don't think my party would ever be approved by the White House or anything like that.

Is there anyone else in your party?

No. Most of us don't even know each other, y'know. It's hard to tell who's in it and who's not in it

Would you recognize them if you see them?

Oh, you can recognize the people when you see them.

How long do you think it will be before you will finally quit?

Gee, I don't know. I could answer that you know, but it would mean something different probably for everybody, so we want to keep away from those kind of sayings.

What did you mean when you said . . .

I don't know, what things were we talking about?

You said I don't think things can turn out on a . . .

No, no, no—it's not that I don't think things can turn out, I don't think anything you plan ever turns out the way you plan. Is that your philosophy?

No, no. Doesn't mean anything.

Do you think that it's fun to put on an audience?

I don't know, I've never done it.

You wrote a song called "Baby You Been On My Mind." Do you sing it in concerts?

No I haven't. No I haven't.

Are the concerts fun still?

Yeah. Concerts are much more fun than they used to be.

Do you consider them more important than your albums, for instance?

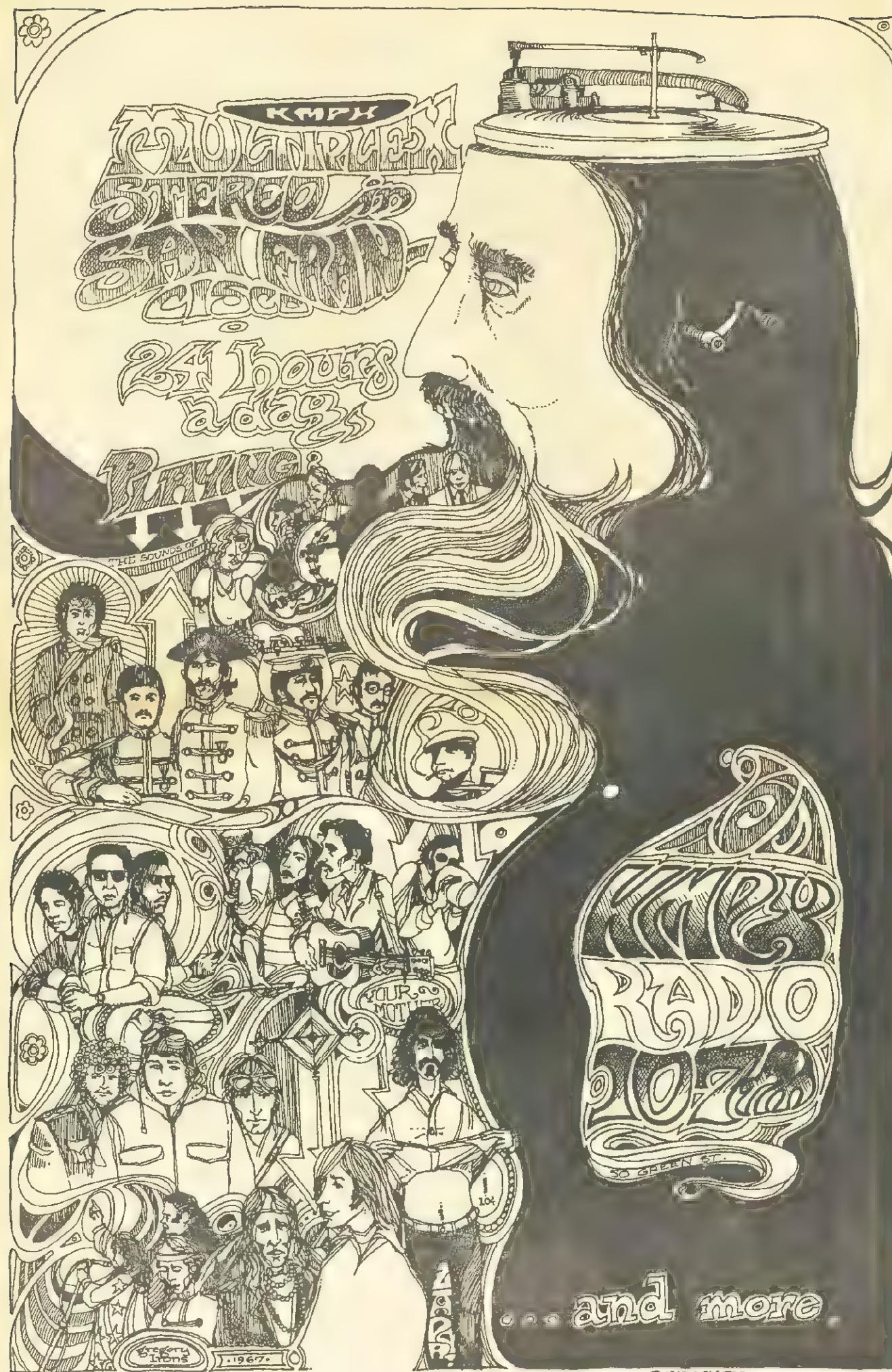
No. It's just a kick to do it now. The albums are the most important.

Because they reach more people?

No, because it's all concise, it's very concise, and it's easy to hear the words and everything. There's no chance of the sound interfering, whereas in a concert, we've played some concerts where sometimes they have those very bad halls. You know, microphone systems. So it's not that easy for somebody to just come and just listen to a band as if they were listening to one person, you know.

Do you consider your old songs less valid than the ones you are putting out now?

No, I just consider them something else to themselves, you know for another time, another dimension. It would be kind of dishonest for me to sing them





ROCK AND ROLL MUSIC

BY JANN WENNER

The only word for it is incredible. Just as the influence of *Sgt. Pepper's Lonely Hearts Club Band* was beginning to show in a batch of new record releases, along came the Beatles with a new single (to be followed shortly by six *Magical Mystery Tour* songs), which totally outdates all the material which they had just finished updating.

How they do it is anybody's guess, but I recall a conversation in the back of the Avalon Ballroom about what the Beatles might do after *Sgt. Pepper's*. Someone suggested that they would set the Bible to music. "Ah no," was the reply, "They'll write their own." And the reply to that was that if we had just come up with the idea, the Beatles would be doing something well beyond that.

Everything new the Beatles have ever done has come quite naturally from what preceded it. Even though it's impossible to predict, the changes from *Help* to *Rubber Soul*, from *Rubber Soul* to *Revolver* and so on, have been inherently logical and comfortable. For the Beatles, the change has come from within and, because of that, it works. (And, incidentally, although it seems to be the current rage to look down on LSD, no one can deny the importance of that change and how it was reflected in the group's music.)

Unfortunately many people and many groups have misinterpreted the message of the Beatles. Imitation is not the road to artistic maturity; change for the sake of doing something new is usually meaningless and futile. The Beatles have gotten to where they are because of their incredible native talent and artistry and because after learning what there was to be learned from what was around them, they just started to get into their own thing to such a degree that there was no stopping them. Their message is not to imitate what they are doing but to get into your own thing.

Unfortunately for the Beach Boys, and leader Brian Wilson in particular, they won a British poll two years ago which ranked them one ahead of the Beatles. At that same time, just as *Revolver* was being released, their advertisements for *Pet Sounds* carried the line "the most progressive pop album ever," and the English

fans were saying that the Beach Boys were "years ahead" of the Beatles. Of Brian Wilson they said "genius." Such talk found its way back to Wilson and apparently he wiggled behind it.

His promotion men started to tell him and his audience that he was a "genius" and on a par with Lennon and McCartney. That's cool, cause we're all just folks, but no one is John Lennon except John Lennon and no one is Paul McCartney except Paul McCartney and the Beach Boys (let alone Chad and Jeremy) are not the Beatles.

Brian Wilson actually is an excellent writer and composer and a superb producer, however his "genius" is essentially a promotional shuck. But Wilson believed it and felt obligated to make good on it.

It left Wilson in a bind, a bind which meant a year elapsed between their album *Pet Sounds* and their latest release *Smiley Smile* (Brother Records ST 9001.) The cover art of the new album is from the "young at heart" psychedelic school, a scene of greenery, various animals and a little cottage with lips over the doorway and the title of the record rising from the chimney.

Regardless of any current "genius" talk and well before "Good Vibrations," the Beach Boys were an excellent group. Race car and high school lyrics can be noticed with humor or accepted as sociological phenomena (or, as in England, added to the California mystique.) The musical part of the Beach Boys' work has always been flawless. Their material was invariably rhythmic, held a strong back beat, was something new (it was called 'surf music,' remember?) was extremely well-produced, sung with strength and altogether executed like professionals. They copped a few runs from Chuck Berry, but who didn't? They were into their own thing and it was good.

Their surfing work continued for about ten albums with little apparent progress. "Sloop John B" was stupid but transitional. John Lennon said he really dug "God Only Knows," and the world perked up. And then along came an honest-to-God monster.

"Good Vibrations" is on their *Smiley Smile* album. The song is done in the classic Beach Boys' style—four and five part soprano harmonies, produced like a masterpiece—and is enriched with a theremin, violins and intricate, layered vocal patterns. Just as the song ends, a sadder voice takes the lead in an epilogic role. The music is evocative of what they are saying in the lyrics; the vibrations are actually there. It is a song you can bathe in—and it works.

"Heroes and Villains," one of their latest single releases, is also on the album. The song (written with Van Dyke Parks) is pretty, well produced and contains some interesting harmonic and rhymic variations. But for some reason it just doesn't make it. It's not rock and roll. The same is true of the rest of the songs; they just don't move. On "She's Goin' Bald" they throw in, a la Frank Zappa, a speeded up "sha la la la la" from the moldy-oldy "Get A Job," and in "Little Pad" there are some curious Hawaiian guitar and ukulele sounds, but it is not very interesting. Numbers like "Vegetables" are pleasant enough listening (even without the eating sounds), but other than displaying Brian Wilson's virtuosity for production, they are pointless.

In person, the Beach Boys are a totally disappointing group. (At the last minute, presumably afraid of a sophisticated audience, they pulled out of the Monterey Pop Festival.) Brian Wilson does not tour with the group and in person they are nowhere near their records, especially with their surfing material. To please their fans, they do their old material, but they make fun of it. Their old material is fine and they should do it with pride that they have every reason to take, but instead they make fun of it on stage. Any group with its head on straight wouldn't do material they didn't dig, but the Beach Boys are not far enough into their thing.

The Beach Boys are just one prominent example of a group that has gotten hung up in trying to catch the Beatles. It is a pointless pursuit. A lot of people talked about it, but the Beatles have so far been the only group to come up with a fully orchestrated and interiorly cohesive symphonic or operatic piece. Chad and Jeremy released a record with something called the "Progress Suite," but it was meaningless and dull, and had nothing to say musically.

The Beatles have introduced to rock and roll all the new ideas, devices and new instruments currently in use. The sitar is one prominent example; electronic music is another. But whenever the Beatles have used a new instrument, a new technique or a sound or style that is outside the normal rock and roll complement (and rock and roll can take such additions perfectly,) they have always used it in such a way that it is musically integral to what they are saying and fits the purpose of the song. All the freaky noises that the Beatles have made are not for the sake of being freaky, far out, advanced or avant-garde, but because they have made sense in the context of what they are trying to do.

It is a lesson a lot of groups are going to have to pay close attention to. To match the Beatles is impossible; instead of dropping what you do, develop it from within as far as it will go, and rock and roll, as the Beatles demonstrate time after time, can go a long way.

FESTIVAL



BOB DYLAN, DONOVAN,
JOAN BAEZ, PETER, PAUL
AND MARY, MIKE BLOOM-
FIELD, PAUL BUTTERFIELD
SON HOUSE, JOHNNY CASH,
PETE SEBAR, STAPLE
SINGERS/FILMED AT
NEWPORT (1963-66)
ENDS NOVEMBER 30/
NIGHTLY 7:30 & 9:30

PRESIDIO/Chestnut & Scott/
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BONNIE AND CLYDE

Bonnie and Clyde is an unlikely movie. It is about gangsters in the Depression, bank-robbing and murder. The heroes end up very bloody and very dead. But in the same way that *Blow Up* was about more than photography, *Bonnie and Clyde* is about more than bankrobbers.

Warren Beatty is also very unlikely. He plays the part of Clyde (as well as having produced the movie.) Clyde is an ex-con who meets up with Bonnie Parker (Faye Dunaway) and persuades her to drop out of her job as a waitress and join him on the road to adventure. At a gas station they pick up C. W. Moss (Michael J. Pollard) who comes along to be their general assistant, getaway driver and sidekick. He is something else.

There are five people in the Bonnie and Clyde Gang. They are all fairly insane and they all have a good deal of fun, though much of it is sad.

The story is fairly accurately based around a real gang of the same name (Clyde and Bonnie) of the Depression era, and although the detail is correct and the sets and costumes are authentic, the historical aspects are of the least importance.

The idea of robbing banks—and killing people, which they do (once carelessly, the rest in shootouts with the cops)—seems either vicious or dull depending on your viewpoint. But it isn't. Bank robbing is the only available way to deal with the society and still have fun.

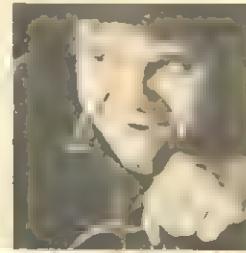
The first job they pull takes place at a small little corner bank. Clyde storms in with a gun demanding everyone drop their pants and fork over the money. Unfortunately there is only one meek teller behind the window. He tells Clyde that the bank folded the day before and has no money for robbing. Clyde drags him outside where Bonnie is waiting in the getaway car and makes him tell her why Clyde didn't get money. He's afraid his girlfriend won't believe him.

In another scene they catch a Texas Ranger who is chasing the gang. They pose him in front of their car. Everyone surrounds him and they take pictures of him with the gang, and of Bonnie kissing him and send the pictures to the newspapers.

It soon turns out that the Bonnie and Clyde gang are national heroes: loved by the people and hated by the law. That's pretty much like anything good is.

There are some excellent cinematic moments within the film. The gang sets up a visit with Bonnie's relatives in the sand dunes. The photography is reminiscent of *A Man and A Woman*. The last scene is too good and too startling to spoil with an explanation.

Bonnie and Clyde are thieves. They rob banks. They kill people. In the end they get their reward, as it were, but during their lives as seen in the movie, they know that "to live outside the law you must be honest."



BY JON LANDAU

Three of the biggest exponents of the Motown sound in recent months have been Stevie Wonder, the Temptations, and the Four Tops, and all three have recently released new albums.

Stevie Wonder's latest, *I Was Made To Love Her* (Tamla 279), is typical of a lot of Motown albums in at least two respects. First, the cover is terrible. Cheesy looking. And secondly, the range of material is very limited, making it difficult to listen to the album as a whole.

Stevie's recent style is essentially a variation on the kind of thing he did on "Uptight," a fine record. On that cut he added to the standard components of a Motown single a very personal lyric, and then sang the whole thing in a driving style from beginning to end. Stevie doesn't go in for dynamics, rhythm changes, or crescendos, but prefers to sing frenetically for the duration of a piece.

The "Uptight" style continues to be the basis for all of Stevie's recordings, and the title song of his new album, *I Was Made to Love Her*, is beautiful example of what Stevie can do using this approach. By far the best cut on the album, it contains a personal, down home lyric, some of Stevie's wild harmonica, and the basic overdrive that characterizes all of his records. In the middle there is a very kinetic spot in which Stevie sings perfectly over just the rhythm. And the sidemen, particularly the drums and bass, get into some very groovy riffs.

Everything after the title song is a comedown. Stevie's style is too limited to sustain an entire album and when he tries to vary it, as on Ray Charles' "A Fool for You," the results are more than unsatisfactory. In fact, the album has all the worst characteristics of the Motown sound with only a very few of the saving graces. The whole thing has a blatantly manufactured quality to it typical of Motown's capacity to crank out albums without giving any thought to experimentation or expanding the range of its artists' capacities. The result is an album of second-rate single material.

Unfortunately the Temptations' latest, *With A Lot O' Soul* (Gordy 922), is a similarly manufactured job in which the distinctive qualities of this fine group are largely lost. They are the bluesiest of all Motown groups and on some of their earlier releases they frequently reminded one of the R & B groups of the late fifties, especially via their use of a deep bass voice.

On the new album their distinctive style is obscured, the artifacts of Motown production predominate, and the resulting album hardly does them justice. Songs like "Two Sides to Love" and "Don't Send Me Away" don't even qualify for flip side material and the performances are totally uninspired. Predictably, the only cuts worth talking about are the ones released as singles.

"All I Need" is first-rate Motown. The song is the typical Motown circle of repetition, but with two very nice breaks. The back-up vocal fits perfectly. The rhythm guitar gets into some very nice chord things. And David Ruffin's lead drives the whole thing home. "You're My Everything" on the other hand is a little disappointing. Eddie Kendricks took the lead on this one, and his high soulful voice

gives some welcome variety to the group's overall sound (he also sang lead on "Get Ready"), but the cut is wildly overproduced, with the strings coming on much too strong. The Righteous Brothers type break in the middle doesn't quite come off either. On the whole, though, it is an entertaining cut.

The masterpiece of the album is "(I Know) I'm Losing You." Here the basically bluesy sound of the Temptations is permitted to come through and the background is a little less regimented. The song itself is out of sight, with fantastic lyrics, ("It's in the

"Cherish". It wouldn't be so bad if at least they tried a different approach in arranging the material. But they are totally incapable of turning out anything but the Motown sound, and the result is that if you didn't know that "Cherish" was written by the Association, you would think it came from Detroit.

Only when you get to Motown's collections of singles albums do you get an inkling of just how good Motown can really be and fortunately the most recent such album is *The Four Tops Greatest Hits* (MS 662). I personally think it to be one of

which is a collection of single hits, then we are at least getting the invariably high quality of Motown singles, and some of these albums are nothing short of fantastic.

Such is the case with the *Four Tops Greatest Hits*. The Tops have emerged at this point as the finest Motown has to offer. The songs they record, primarily Holland-Dozier-Holland tunes, are the finest being written in Motown land these days. The arrangements they use are the most advanced and sophisticated found on any Motown records. And riding over the whole thing are the Tops themselves. The background voices sing the best parts of any Motown group, (check "Bernadette" or "Reach Out") and of course, lead singer Levi Stubbs just drives a song until there is nothing left. The Hits album is uninterrupted fulfillment of everything good at Motown. The bass is consistently incredible, the arrangements fit the songs to a T, the drumming is steady enough to be coming out of a computer, and, of course, there are the songs and the vocals, turning the whole thing into art.

"If soul music," in the sense that the term is used by the music industry, refers to music aimed specifically at the Negro market then Motown is black music but it is not soul music. Its appeal is aimed as much at the white audience as it is at the black one.

This isn't to say that Motown artists are not popular among black record buyers. It does mean that Motown is happiest when it can broaden the base of its popularity to include the white audience. And it is willing to move away from a straight soul sound to accomplish this.

It has long been the goal of Motown to put its big artists into the rich white night club circuit. To this end it has groups like the Supremes, the Four Tops, and the Temptations incorporate pop tunes and standards into their live acts. For the same reason, the Tops have recorded an album of show tunes, and the Supremes an album of Rodgers and Hart songs.

In a similar vein, Motown has hit upon a general musical formula which has yielded great success with both Negro and white record buyers. The elements of this formula have become so standardized that anyone with even the slightest familiarity with Top 40 radio can identify a Motown tune immediately. The four beat, stomp drumming, the high-pitched vocal backgrounds, the rigid big band arrangements, and those repetitive melodies. All these things are the key to the public's identification with Motown's music.

Motown is above all a commercial enterprise. But in recent months the thing that has impressed me most about their records has been the capacity of the individual artist to get past the limitations Motown imposes on them. This is especially true of Marvin Gaye, Stevie Wonder, the Temptations, the Miracles, and the Tops. Motown believes in routinizing its music, in formalizing it. But the really great Motown artists use the Motown formula to go beyond it. They can take all the good things about Motown, and there are plenty, and use it all to say something more than Motown ever intended. Therein lies the beauty of the best things in Motown, and therein lies the beauty of *The Four Tops Greatest Hits*.

MOTOWN



STEVIE WONDER

air, it's everywhere . . .") and a tough chord progression. The only thing that slows the song down is a very poor instrumental break after the second chorus. Still it is a very moving cut with a lot of momentum. This is Motown at its best.

On the latest Four Tops album, *Reach Out* (Motown 660), Motown makes an effort to get away from the problem with the Wonder and Temptations albums, mediocre material, but the Tops fare no better. Whenever a group gets to be as big as the Tops, Motown, as I noted earlier, likes to show how versatile they are. So, in the middle of some of their greatest singles ever, like "Reach Out," and "Bernadette," we get the Motown version of "Last Train to Clarksville" and

the greatest rock albums ever produced. The problem with Motown albums that I've already discussed is that Motown doesn't really try. They know that on the strength of a beautiful single like "I Was Made To Love Her" or "I'm Losing You" they can sell a whole album. But instead of seeing the album as a vehicle in which the artist can explore musical ideas in depth, free of the limitations of having to make it on commercial radio, they see the record as a way to make a quick killing and generally hand you the artist's latest single, combined with a lot of stale material that simply wasn't good enough to be released as single material. The resulting albums are bound to be disappointments. However, when they release an album

JAGGER 'FED-UP'-PRODUCES OWN ALBUM

"I'm fed up with arrangers and people. We've done all the music ourselves," said Mick Jagger, a few weeks ago, discussing the Rolling Stones' newest and certainly strangest album.

Their *Satanic Majesties Request*, to be released in the beginning of December, is the group's first total creation. The Stones produced and arranged the entire LP and wrote all the songs as well.

They even had a hand in the design of the foldout album jacket. The three dimensional color photo of the Stones creates a mystical, unearthly, even Halloween aura. The inside of the foldout reveals a spectacular Hieronymous Bosch-like collage: the New York skyline floating under Saturn, a mountain observatory surrounded by flowers, Renaissance are, a surfer riding a wave, and almost completely filling one page, a maze with an

octagonal center with the words, "IT'S HERE" printed in the middle. Jagger had wanted to include a picture of himself naked on a cross. The record company, however, felt the photo would be in bad taste.

Jagger finished the final mixing of the album a few weeks ago in New York. Several of the tracks were much lengthier, but he felt the album too long, so while in New York he cut a few down. There are nine tracks on the LP. Most of them are over four minutes long, and one cut, "Sing This All Together (See What Happens)," is almost eight minutes long. Bill Wyman has written one cut on the LP and he also sings his composition — "Another Land."

"I don't want to come on and say: 'We're progressing.' We're just changing—that's all. There's no forwards, no backwards. It's just the sounds we do one night in a studio. I don't know if it's

progressing or not," explained Mick.

"People talk a lot of rubbish and get so pretentious about records. They talk about them as conscious patterns of development rather than spontaneous feeling."

The Stones recently split with their long-time manager and producer Andrew Loog Oldham. Jagger has also severed his production ties with Oldham's Immediate label.

"I just felt we were doing practically everything ourselves anyway. And we just didn't think along the same lines. But I don't want to have a go at Andrew. We'll really be managing ourselves."

Now that the album is completed there are plans in the works for a "giant world tour." "We want to do something really different," he said, "visiting everywhere we can. Not even a concert tour, in the real sense of the word, something far more exciting." Mick continued.

There may be one hang up, however, in the group's plans for a tour. Brian Jones, who was busted about five months ago in England, cannot leave the country before his appeal is heard. The hearing is likely to come up in four weeks. Meanwhile, the group will carry on as a four piece band.

Dr. Leary Turns On On Mercury

Dr. Timothy Leary has cut an album for Mercury Records. *Turn On, Tune In, Drop Out*, is the title of the original soundtrack recording of Dr. Leary's "psychedelic celebration."

The LP is based on an imaginary LSD "trip" featuring Leary the "guide," Ralph Metner as the "voyager," and Rosemary Woodruff as the "divine connec-

tion." The vocal track is accompanied by the sound of the ancient veena, a stringed instrument found only in India.

The "lecture service" has also been released in a color motion picture, produced by Benedict Pictures Corp. The film takes the audience through the visual as well as audio trip.

Vanguard Signs Underground Notes

Notes From The Underground, a local Berkeley group that has performed in the Bay Area for a long contract with Vanguard Records.

Sam Charters, producer for Vanguard, negotiated for the

company. The group will begin recording January 10th at Sierra Sound Studios in Berkeley, where Country Joe and The Fish cut their first album. Manager Dan Carey is planning a release date in April for the group's record.



OUTTA SIGHT GROUP!

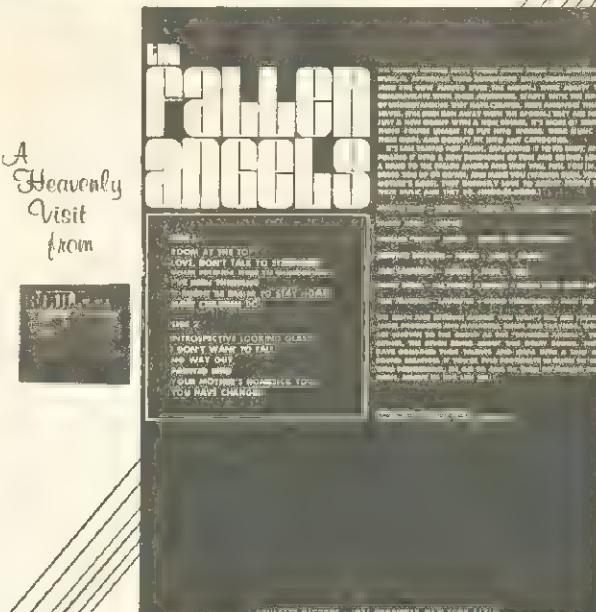
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RECORDS



The Buffalo Springfield Again
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The Buffalo Springfield have once again produced a musically and vocally interesting album. The songs on this album are not always as distinctive as those on their first effort, but they are done well. What *Buffalo Springfield Again*, though obviously lacks in cohesiveness.

Diversity is an advantage but sometimes goes too far and becomes disunity. This album sounds as if every member of the group is satisfying their own musical needs. Each of them have produced songs in their own bag. Together there is no blend, only a rather obvious alienation among the compositions.

Richie Furay has produced some pretty compositions that are suitable for his voice: "Sad Memory" and for Dewey Martin, the drummer, which comes off as an affected attempt at the Tamla-Motown sound with a touch of Otis Redding.

Neil Young, a very capable and original guitarist, should be strongly commended for his composition, "Mr. Soul," a gutsy contemporary blues. The song hangs together well. His second composition, "Broken Arrow," is an attempt at the latest trend in contemporary song writing — the

Beatle-esque freak out. The song is over six minutes long. It goes through changes of tone, rhythm, instrumentation, and vocal quality. The song begins with the screams of fans and a rather raspy vocal of "Mr. Soul" and moves to a slower tempo and a different song. Although he incorporates some excellent string tracks and piano tracks, the song, nevertheless, is unsuccessful. It doesn't hold up, it becomes tiresome and loses impact.

Steve Stills' songs and arrangements dominate the album. "Bluebird" is an earthy, original bluesy number with great drive. At the end of the track Stills changes the style turning it into a sort of folky, banjo-picking tune. In "Rock and Roll Woman" the group is at its vocal best and the instrumental track is perfectly coordinated.

Buffalo Springfield Again is hardly a failure. Far from it. It is simply a very good, but not great, second effort by a highly talented group.



A Whole New Thing, Sly and the Family Stone (Epic BN 26324)

Sly Stone, at one time the San Francisco Bay Area's top rated rhythm and blues disc jockey and also a former A&R man for a now defunct local label (Autumn), once composed a song, with Tom Donahue, called "The Swin." Sly Stone is well-based in composition and production and he does have "a whole new thing."

The record represents the Bay Area's very first rhythm and blues group to go national. It reflects a combination of San Francisco's "new thing" and some standard R&B techniques, an approach which is interesting but not entirely effective. None of the tracks particularly stand out as strong. The production—and it is more a production than a performance—is still in the experimentation stage and has not yet come to a satisfactory conclusion.



I Feel Like I'm Fixin' To Die, Country Joe and the Fish (Vanguard) Country Joe and the Fish, hereinafter referred to as CJ&TF, is another group which, between first and second records, has gone through a number of changes. The first thing that strikes you is the record cover, far more professional and, thank God, tasteful in execution than the first one. Similarly the production of the music and the songs are also done with more experience and taste.

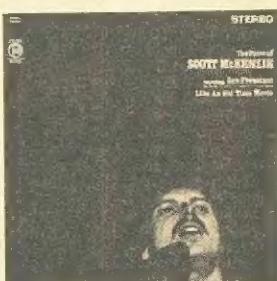
Their first record was done far too early in their development and reflected a great deal of amateurish on all sides. For example, the organ on the first LP, which many people found so appealing as a sound because it was so familiar and so easy to understand, has by comparison matured tremendously in approach and content. Similarly the guitar work is much more sophisticated.

On top of this, CJ&TF have worked in a better studio and added sounds

and effects to their record that are not a part of the group. However, there are certain problems that still remain; the CJ&TF cheer that opens the record is very funny and from it one can very well intuit the whole funky Berkeley bag that CJ&TF come from. On the other hand, the LSD commercial—listen to it twice—is an essentially tasteless bit.

"Janis," the song written for Janis Joplin of Big Brother and the Holding Company, hereinafter referred to as BB&THC, was not at all the track to pick for single release. The "Bomb Song" would have been more commercial. They are better at being political than at trying to be hip.

The music is fairly simple in concept. "Eastern Jam" is not as involved in Eastern-influenced electronics and patterns as Butterfield's "East-West." However it has an elementary hypnotic effect, and if that effect—as in "Colors for Susan" as well—is what they're after and that is the way they want to go about it, then CJ&TF are into their thing.



The Voice of Scott McKenzie (Ode Z12 44002)

Scott McKenzie's first album contains the infamous San Francisco song. It has been a number one in just about every country in the world, yet it was produced and written by the very people who go around

—Continued on next page

AN ALBUM TO EXPERIENCE

MAHARISHI MAHESH YOGI

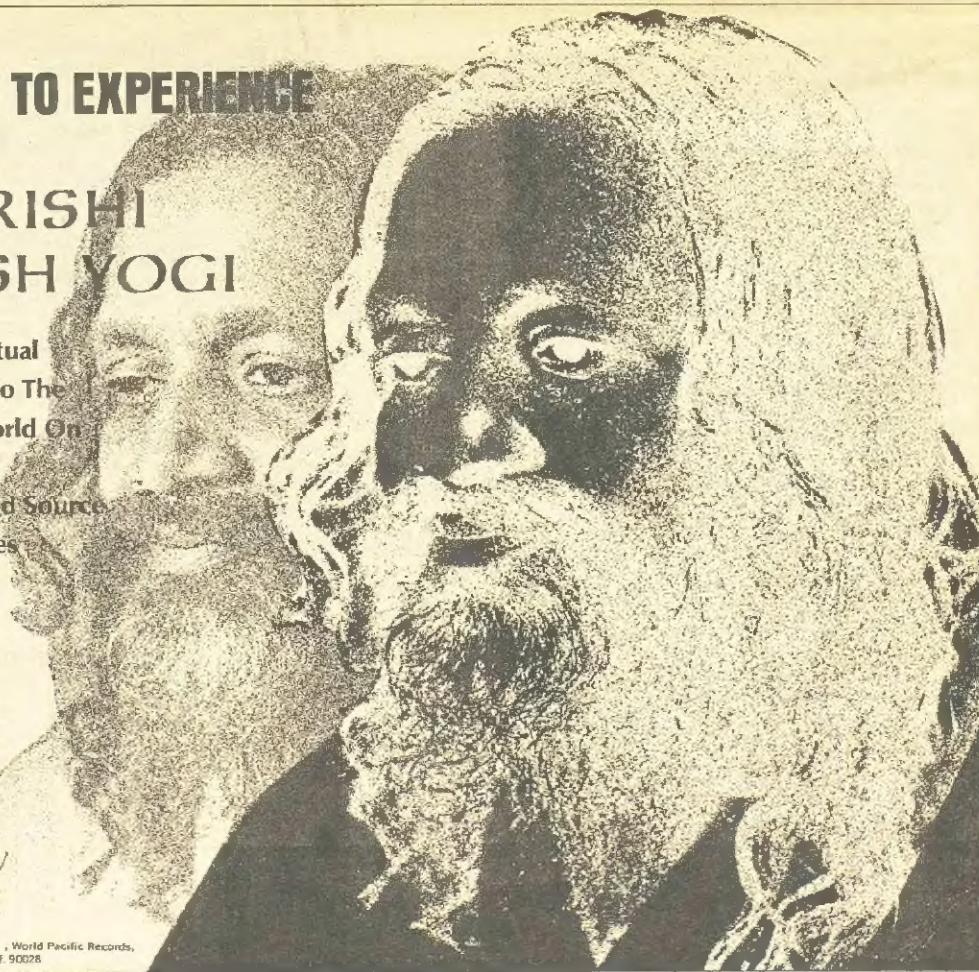
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knocking San Francisco because of what it turned out to be as a result of things like "Be Sure To Wear Flowers In Your Hair," Nuff said.

It is an appropriately named album; the thing is Scott McKenzie's voice. It is very pretty, very melodic and well-trained. Coupled with the composing talents of John Phillips it is little wonder he had a hit record (although it sounded like something out of a hypothetical Broadway show about hippies called, perhaps, "Miracle on Haight Street"). McKenzie also does songs by Donovan (very pretty), John Sebastian, Tim Hardin, Phillips and several originals. He has the problem of many artists: he is a good singer/performer but cannot write his own material. Consequently he is entirely dependent on others.

"No, No, No, No" is fairly good material and McKenzie does it OK. He doesn't really make it with the Tim Hardin material; he is closest to success with his friend John Phillips. "Rooms" is apparently an old folk-style Phillips song, one written before the Mamas' and Papa's collaboration.

Scott McKenzie basically has two good songs: the San Francisco one and his current hit "Like An Old Time Movie," both written by John Phillips. As for his voice, which is the most important thing he has, it is good, but not super-special. As for

his stance in the San Francisco song and similar items, he should re-evaluate it on the basis of the lyric from his current hit: "Don't come on so groovy."



Pete Seeger's Greatest Hits (Columbia CS 9416)

"These are my 'hits?'" Columbia Records picked the title of this album, not me. Now read the truth." Pete Seeger says at the beginning of the liner notes he has written for the back of this new collection. It is a very good collection: "Little Boxes," "Wimoweh," "Where Have All the Flowers Gone," "Hells of Ryhyme," "Turn, Turn, Turn," "Guantanamera," among others. They were recorded in concert.

Seeger goes on to explain that these aren't his hits, but things that he has come across, some of which he has put tunes to or to words and other people have taken up and made hits. The one extraordinary case is when he made a hit of Malvina Reynolds' song ("Little Boxes") in his own version. If you are in the mood for reminiscence or authenticity, this album is an adequate, reasonable and cheap way of suiting the mood without buying a stack of Folkways LPs.

The songs are familiar; they are good songs and Seeger puts them into the feeling and meaning which groups like the Byrds heard. "Like many other old songs," Seeger concludes, "maybe their popularity didn't come at once, but stuck up on us. Like a man in middle life realizes how much more he loves his wife than ever before."



Ravi Shankar at the Monterey International Pop Festival (World Pacific WPS 21442)

One of the commendable points of this record is the context in which it is set: as the title indicates, it is the live recording of Ravi Shankar's performance at the Monterey Pop Festival. Shankar, at that engagement, was aware of the fact that he was playing to an audience interested primarily in rock and roll yet also an audience which was very receptive to Indian music and to his own art.

His desire to make himself understood and accessible at that time—and it was a day on which he felt particularly good—also made this album easy to understand and easy to appreciate. For one thing it is set

in familiar circumstances and Ravi Shankar, at various points, explains what he is doing, techniques he is using and gives some elemental lessons about the structure of his work.

This album is very good for Sunday afternoon listening. It also happens that it was recorded on a Sunday afternoon. The structure of the performance, because it is a recognizable whole, makes the record very easy to get into. Whether or not it is a good recording of the particular music requires a great deal of familiarity. (See the report on Ravi Shankar's classes in New York on Page 6.) The beauty of this record is that it aids that kind of familiarity.

Singles:

Too Much of Nothing, Peter, Paul and Mary (Warner Brothers 7092)

Bob Dylan wrote this song, presumably for Peter, Paul and Mary. It opens with a country blues harp and uses a country and western guitar in the background, probably Dylan's influence. The choruses are very much PP&M chorals pieces. The group has a difficult time breaking away from their saccharine folk style into Dylan's, but it is definitely Dylan's song. It is also the early sign of what's coming from Dylan in Nashville and a very good one.

Outside of a Small Circle of Friends, Phil Ochs (A&M 891)

This is the single representation of Phil Ochs' "new thing." The new thing is, lyrically, a set of statements from the political and apolitical standpoints, which happen to be at odds with each other and which Phil Ochs does not satisfactorily reconcile. The story is of gore, bum wars, misery and bad times happily sung against a ragtime piano. The spirit is nice, but has yet to evolve into a satisfactory piece of music.

I'm a Walrus, with just a little Lear

Just in case the first 14 listeners haven't got you any farther than something about an eggman and a few cuckoos, here are the full lyrics of the Beatles' new song, "I Am a Walrus."

I am he, as you are he
As you are me, and we are all together
See how they run, like pigs, from a gun
See how they fly—I'm cryin'
Sitting on a cornflake, waiting for the van to come
Corporation T-shirts
stupid bloody Tuesday
Man, you've been a naughty boy
You let your face grow long
I am the eggman, I am the eggman,
I am the walrus, Cuckoo-katoo

Mr. City-Priestman
Sitting pretty, like policemen in a row
See how they fly like Lucy in the sky
See how they run—I'm cryin'
I'm cryin', I'm cryin', I'm cryin'

Yellow Mother custard
Dripping from a dead dog's eye
Crabalocker fishwife,
pornographic priestess
Boy, you've been a naughty girl,
You let your knickers down
I am the eggman, I am the eggman
I am the walrus, Cuckoo-katoo

Sitting in an English garden
Waiting for the sun
If the sun don't come
You get a tan from standin'
in the evening shade
I am the eggman, I am the eggman,
I am the walrus, Cuckoo-katoo
Cuckoo-cu-katoo

Expert, expert, choking smokers,
Don't you think the joker laughs at you
(Ho-ho-ho, ha-ha-hee, ha-ha)
See how they smile like pigs in a sty
See how they snide—I'm cryin'

Semolina Pilchard
Climbing up the Eiffel Tower
Elementary penguin, singing Hare Krishna
Man, you should have seen the kick in Edgar Allan Poe
I am the eggman, I am the eggman
I am the walrus, Cuckoo-katoo

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(At the end of the last verse, and after some music-sound-noise-chant chaos, there are snatches of conversation which is actually a few lines from Shakespeare's "King Lear," Act IV, Scene VI.)

Steward: Slave, thou hast slain me—Villian, take my purse;
If ever wilt thou wilt thrive,
bury my body;
And give the letters, which thou find'st about me,
To Edmund, Earl of Gloucester;
seek him out
Upon the British party:
—O, untimely death! (Dies.)
Edgar: I knew thee well: A
servicable villain,
As duteous to the vices
of they mistress,
As baseness would desire.
Edgar: Sit you down,
farther, rest you.—

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BELCH
BY
ROGER CALKINS

I told the Grateful Dead that I hope the police are as good at catching music store burglars as they are at busting rock bands. So far, the burglary detail hasn't even been around to see us about our October 6th burglary of over \$1500 worth of new Gibson guitars.

One of our new guitar students has already shown astonishing progress! After only three lessons, he has already been in an unexpected plane crash with Mrs. Miller! (Good, eh?)

Harrah's Club at Tahoe recently ordered two of our Strobodelic lights. Now you can visit Harrah's casino and blow your money and your mind at the same time!

How much musical equipment does today's rock group need to achieve a unique "sound"? A fast-rising San Francisco band, Liberty Street, just laid out \$7,500 for their Kustom Guitar Amps alone!

Important announcement: According to special advance information that we've received from reliable sources, Thanksgiving will not be observed this year. It will be skipped altogether. Therefore, we're getting ready for Christmas right now! This week I've personally unpacked \$15,000 worth of groovy items for Christmas gift specials—complete selection of Gibson Guitars, Kustom Amps, sitars and tables from Indian, mikes, fuzz tones, chor organs, each units—many gifts in the \$5 to \$50,000 range. Buy Mother a blues harp for Christmas! Put a spray can of "Finger-Ease" in dad's stocking. It'll blow Mother's mind!

Bloody murder this week at Roger Calkins Champagne Music Company, 2264 Market Street, San Francisco. Open 9 to 9, Monday thru Saturday. Phone (415) 621-6281.

LONDON: TRAFFIC MOVES, CREAM IN GEAR

BY NICK JONES

Beatle Paul loomed to Nice in Southern France for two days to film a two-minute slot for their "Magical Mystery Tour" television film to be shown at Christmas. He left on Monday and returned on Wednesday. The part only involved Paul, but they needed clear sunlight and they couldn't be sure of that in England, so it was over to Nice for a few minutes. That's the way to make a good film.

Speaking of things magical, it's time to start watching for Traffic, one of the most beautiful groups in existence. They'll be appearing in the Beatles' film performing their new single "Here We Go Round the Mulberry Bush," which is also the title song for another film for which Traffic has written several numbers.

Lead guitarist and sitar player Dave Mason sings on their latest single, "Hole in My Shoe," and Stevie Winwood solos on another new release scheduled for the end of November. Their first album will be titled *Dear Mr. Fantasy*, the title track, one of the most incredibly, ecstatically beautiful pop songs ever to come your way. The album is scheduled for release on December 8 in Britain and it consists entirely of original compositions.

There is every possibility of Traffic making it over to the states in the New Year. Unfortunately no details are available at the moment, but definite plans are being made... in the meantime the group is playing several charity concerts in London, for World Poverty, etc. "Dear Mr. Fantasy" is already being played on the new BBC pop radio by DJ

John Reel, about the grooviest jockey you'll find this side of the Atlantic.

A beautiful Christmas scene may come off on December 22, a giant pop show to be held at London's Olympia Theatre—usually filled up with Ideal Home Exhibitions, or the Boat Show or Caravans and Camping. However it seems the organizers are lining up the Jimi Hendrix Experience, the Move, Eric Burdon and the Animals, Graham Bond Organization, Paper Blitz Tissue and possibly the Pink Floyd.

The Pink Floyd completed their new single. It's one and a half minutes long. The title is "Apples and Oranges," and is coupled with a longer number by organist Rick Wright.

Keith West has completed his follow-up disc to "Excerpt From A Teenage Opera." It's another incredible, mind expanding orchestral triumph, called, simply, "Sam." Apart from singing and co-writing the disc with his producer Mark Wirtz, Keith is also busy working with his own rock group, Tomorrow. They have just completed their new single "The Incredible Story of Timothy Chance," written and produced by Keith. In fact, he has retired from one-nighters, but he is still very much involved (a la Brian Wilson) with writing, production, and general direction of the group. Their new album, *Tomorrow Meets Keith West* will be issued before Christmas. The guitarist, Steve, has magic in his fingers.

The Who got off to an explosive start on their tour at Sheffield, in North England several weeks ago. Traffic, the Herd and the Tremeloes had all done their spots and because nobody had scheduled the length of these spots the first show overran by an hour.

Finally the Who thundered on stage ready to blow everybody's minds—but after three numbers the stage manager just dropped the curtain in the middle of the group's act. Not a clever thing to do in the presence of the ever-energetic Who. Pete Townshend went mad. He continued playing and rocking his gigantic wall of amps and speakers backwards and forwards. Finally the stage manager walked on stage and Pete picked up an amplifier and threw it at the guy. Fair comment.

The next concert at Coventry was lively as well. That ended in a flurry of arguments, moodies, hundreds of pounds worth of smashed Who equipment, lighting, microphones and dressing rooms. This one tour didn't start in the most savoury fashion—but the publicity has been real good.

Mick Jagger's brother, Chris (19) and Suzy Creamcheese were arrested after trouble broke out with fuzz in Chelsea's King Road where a gaggle of people were protesting the sentencing of Brian Jones. Stone Jones is currently out of jail on bail and is appealing his nine month jail sentence—not his conviction—in higher courts.

The Cream's new album, *Dizraeli Gears*, really is the gear. It never stops making it from the cover inwards. Ginger sings soulfully on "Blue Condition," one

of his very own numbers which closes the first side and he also stars on the second side in a storming, tumultuous "We're Going Wrong." The Cream do not plan to make anymore singles; they want to concentrate solely on albums.

"We just can't get ourselves together to produce a three minute single," said Ginger. "We work much better on LP's which are sort of complete works." The group is halfway through their next album, the first part of which has already been recorded in New York at the Atlantic studios.

I'm happy to tell you, although we shall miss them after their death-defying, mind-shattering gig at the Saville two weeks ago, that Cream will begin a four-week American tour at the end of November. They'll finish their third album in New York from December 11 to 23.

Love



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